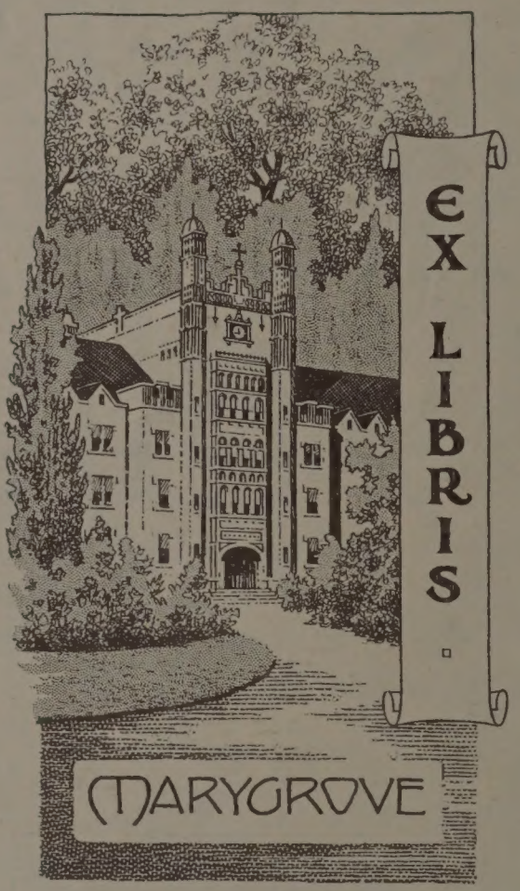

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Pietro da Messina

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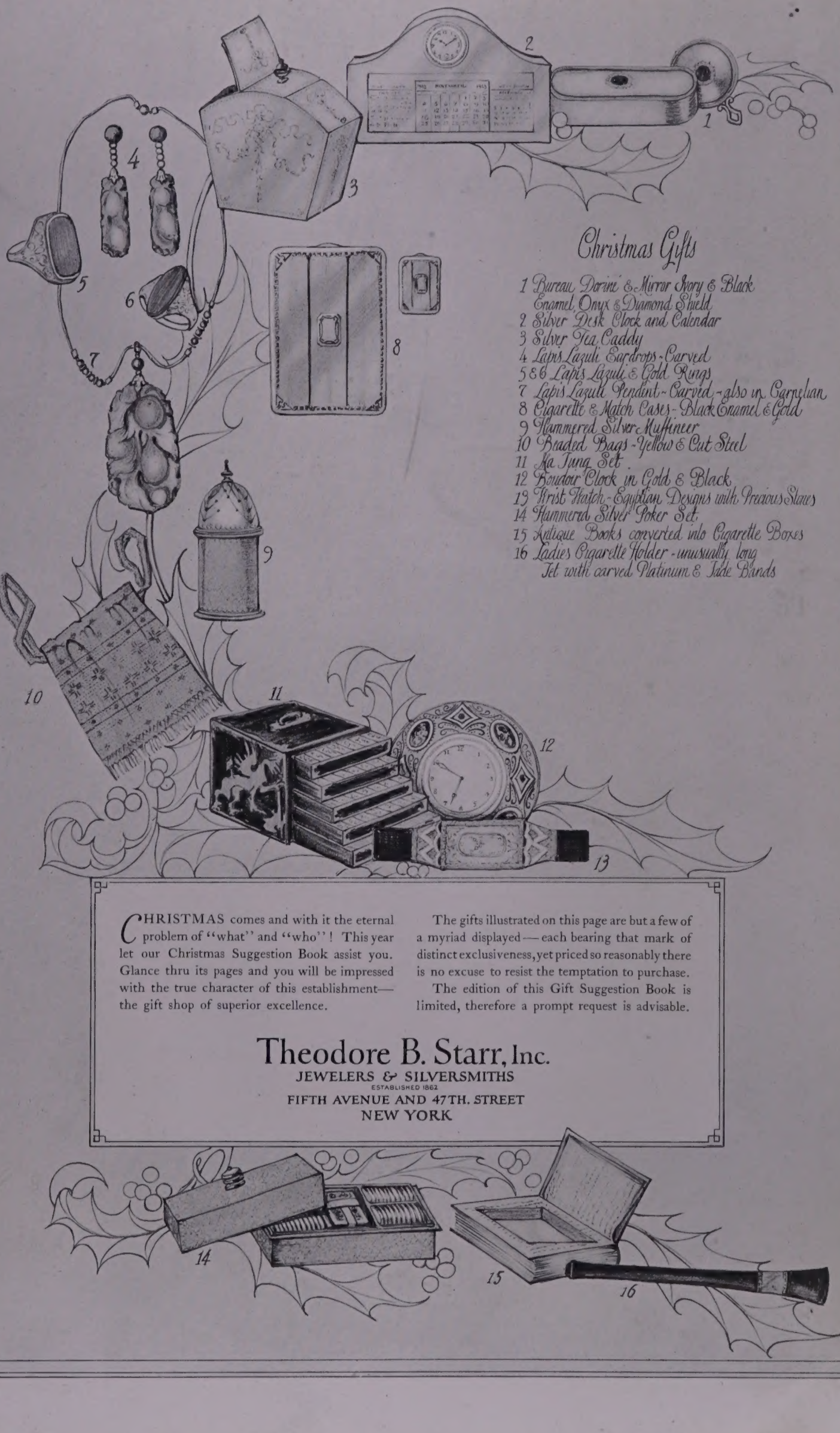
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TO CONTRIBUTORS

Articles are solicited by the editor on subjects that are interesting and significant in all branches of the fine and applied arts. No responsibility is assumed for the safe custody or return of manuscripts, but due care will be exercised

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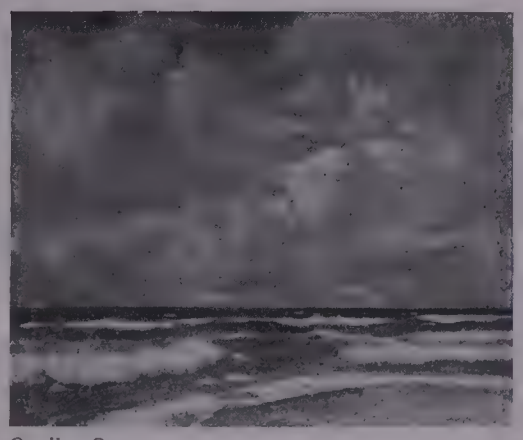
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Windows of the Choir in the Chapelle Haute, Ste. Chapelle, Paris

INTERNATIONAL STUDIO

Volume LXXVIII

Number 319

December 1923

WINDOWS OF OLD FRANCE

Notre Dame and other religious edifices of Middle Ages made glorious by their creations in stained glass

Charles J. CONNICK

NOTRE DAME, of romantic history, and the "Jeweled Lantern," Sainte Chapelle, will, if your mood be sympathetic, transport you from the busy streets of Paris to the mystery and splendor of the Middle Ages. The great rose windows in Notre Dame and the maze of medallions in Sainte Chapelle give a pulsating centre to this illusion. They cast over you the spell of quiet radiance and lustrous color that everyone loves in old stained glass.

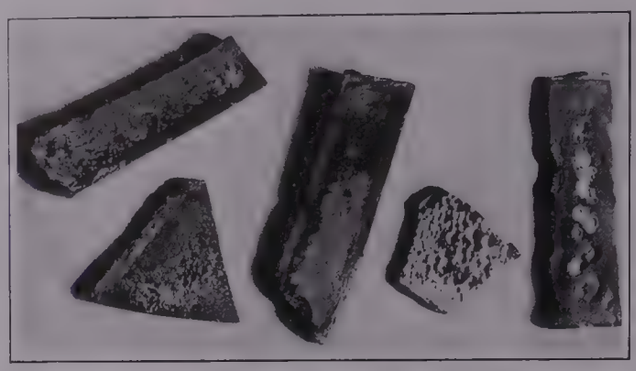
A stained-glass window is at the mercy of the light to which it is exposed, and it is impossible to appreciate the mysterious beauty of old glass until you have seen it at different times of day and in bright and cloudy weather. The three great rose windows in Notre Dame offer a unique opportunity to make this comparison. On a sunny day the southern rose is a glory of dancing, warm lights, while the north rose is serene and cool in whites and blues with accents of red. It will surprise you to note the two windows in such conditions when you realize their essential similarity. If you turn from them to the rose in the west, you will have another striking example of the transformation of a window in changing light. The small bits of glass vibrate more and more intensely in the rays of the sun as it approaches the west, and the vast area slowly becomes a

"PRESENTATION OF THE VIRGIN" ONE OF A SERIES OF GRISAILLE WINDOWS, CRYPT OF SAINTE CHAPELLE



glimmering mass of melting colors that decrease in values and intensities as the twilight approaches.

There is a popular impression that you should see stained-glass windows on sunny days, but many windows reveal their most subtile and intimate loveliness when skies are gray and threatening. Lovers of Notre Dame have delighted in the quieter splendor of the south rose on cloudy days, and in such weather the north rose, which sparkles and sings in low-toned silver and dusky jewels on brilliant days, is a sombre, minor symphony, related to softly falling rain and beautiful gray skies. Some enthusiasts say the north rose window is the finest of its period in the world, and you have no wish to challenge this when you stand within range of its pearly lights and limpid colors. It probably belongs to the first quarter of the Thirteenth Century, and it bears less evidence of restoration than either the west or the south rose windows.



PIECES OF ANCIENT GLASS SHOWING PATINA AND CORROSION

If you are moved to study the details of this north rose window with a good pair of opera glasses, you will discover that the general subject represents the prophecies of the Divine Maternity. In the centre is Our Lady; then come circles of high kings and prophets of Israel and an outer circle of distinguished Jewish priests. Here is an example of the rose as one of the most popular symbols of Our Lady in the Middle Ages, when such windows were almost always happily evident in the great cathedrals dedicated to her. They also recall the "eyes of the East" of primitive churches and may be mighty elaborations of those small openings.



HEAD FROM NORTH ROSE WINDOW, NOTRE DAME ABOVE: ACTUAL APPEARANCE. BELOW: EFFECT FROM A DISTANCE OF FIFTY FEET

The subjects of the south rose are almost unrecognizable, but the west window illustrates the Glory of the Blessed Virgin as the Mother of Jesus, showing the regal ancestry of Jesus in a way that suggests the Jesse window, another great achievement of an earlier period.

Before you leave the lofty north rose, be sure to observe in it some of the important characteristics that distinguish the great windows of France and of the world. The medieval artist in glass was impressed with the way in which light seems to devour black. He knew its power to absorb values. The effect of lines, masses of paint, heavy stay bars, even stone traceries, is strangely reduced by this consuming influence. If your glasses are powerful, you can see that the heads, which take their places beautifully in the entire composition, are done in a formal, exaggerated manner, with a curious appreciation of the law of reduction in light. Their broad, simple lines and masses of solid pigment are changed by light and distance into forms of real character. You will notice another thing. Small specks and large blotches of gray or black, which you will probably associate with the dust and grime of a great city, obscure many of the lighter pieces, while the darker colors are made more deep and mysterious in the same way. Dust undoubtedly plays a part in this effect, but the controlling factor is an interesting sort of disintegration that marks the action of the elements for centuries.

To beautiful old glass, time has given the same sort of charm that it gives to old tapestries, old furniture and to the old cathedrals themselves. The outside of a piece of ancient glass looks strangely like the weathered surface of some old stonework. It has a patina or whitish coating and it is covered with little pits that have been filled with dust ground into it by force of wind and rain. As the early glass, like the best of the modern stained glass, is full of tiny bubbles and striations and is unequal in thickness, these pits are probably bubbles opened by the same force that left the patina. This may seem trivial, but it is one of the most important, far reaching details related to the mysterious splendor and low-toned vibrancy of old glass. It may be largely responsible for the traditional expressions, the "lost art" and "lost color" of stained glass. If you were to hold a small piece of this old glass against the sun, you would see the light rays divided into tiny, dancing jewels that the little pits and black specks serve to separate, and

So may a glory from defect arise.

Many of the old windows, when they were first

set in place, must have been barbaric in their splendor, and it was precisely because they were pure in color that these modulations so enrich them. If they had been mild and quiet, the action of time would have neutralized and saddened them. The color of the Twelfth and Thirteenth Century glass in sheltered pieces and in transparent parts of even the most corroded glass is very pure and intense. The reds and blues, golds and greens are especially true and beautiful, while the whites, always greenish or bluish in their suggestion of pearls and silver, are more attractive than the truer whites of a later date. It is within a comparatively recent time that these colors have been equalled by modern glass makers.



"THE CRUCIFIXION" FROM THE ANCIENT CATHEDRAL OF CHALONS-SUR-MARNE NOW IN THE COLLECTION IN THE TROCADERO, PARIS

As you approach Sainte Chapelle, you have an excellent opportunity to distinguish, by means of the whitish patina and corrosion, the genuine old glass from replacements. The large areas of smooth glass recall the comprehensive scheme of restoration carried out in the Nineteenth Century. This scheme included the decoration of the interior in the manner of the Thirteenth Century, as well as the extensive repainting and re-glazing of the windows. So the interior is strangely new, and you are quite unprepared for the gorgeous scintillation of color that greets you in sunny or gray weather. It may seem to be a strange thing for a devotee to say, but there is too much stained glass here and too little wall space to give the glass its full glory in the essential contrast of a darker setting. Nevertheless it is an interior of great beauty, and the windows form an excellent introduction to one of the happiest inventions of the great medieval artists and craftsmen—the medallion window. It is related to the rose window in its use of small units and bits of brilliant color, and it pleasantly preserves the proper proportions.



"THE CHURCH AND THE SYNAGOGUE" FROM THE CATHEDRAL OF CHALONS-SUR-MARNE. NOW IN THE TROCADERO, PARIS

Medallion windows are eminently suited to smaller interiors. The designer took a clever advantage of the intimate relationship thus afforded by using them frankly for the telling of stories

and for elucidation of sermons and writings of great theologians. Herein lies the great difference between the rose windows, also small in scale, and the medallion windows. The rose-window units are usually occupied by simple compositions, single figures, and a clear, direct use of ornamental themes. Curiously enough, an exception is provided in the west rose window of this chapel with its great choruses of angels. It is of a much later period of workmanship, probably belonging to the Sixteenth Century.

The *fleur-de-lis* and castles that appear throughout the medallion windows are heraldic reminders of the great Saint Louis and his mother, Blanche of Castile. Sainte Chapelle was designed as a shrine for the crown of thorns. In 1245 Saint Louis laid the first stone of the chapel, and it was finished and consecrated in 1248. This great wealth of glass was probably installed before the consecration, and it represents the more finished and more sophisticated work of some great group of stained-glass craftsmanship. The smaller shops and slower processes of earlier workers would probably have taken more time. Their subject matter includes scenes from the Old and the New Testaments and incidents from the life of Saint Louis, including his death, which occurred in 1270. This medallion may have been substituted for an earlier one after his death, or its inclusion may mean that some windows were not completed in time for the chapel's consecration in 1248. The modest little windows, in the form of roses and tracery, that serve to light the crypt contain good examples of the delicate type of ornamental glass known as grisaille, introduced late in the Thirteenth Century. Grisaille probably represents a pleasant expedient on the part of artists and workers to obtain more light than was afforded by the richer and more colorful windows of the period and to produce interesting and beautiful work economically. In these little windows the grisaille serves as a silvery setting for small, jeweled medallions of familiar subjects.



UPPER PORTION OF "THE TREE OF JESSE" FROM THE CHURCH OF VARENNES. NOW IN THE TROCADERO, PARIS

In the Trocadero Museum, Paris, there are some remarkable fragments of Twelfth Century medallions that are especially significant when compared with the Thirteenth Century work in Sainte Chapelle. They are sincere and powerful in both color and line throughout their direct and simple compositions. The Byzantine influence is noticeable, but more evident are the whole-souled devotion to spirit rather than to form and a complete mastery of the craft as a mode of esthetic expression. The marked peculiarities themselves serve to glorify the possibilities. The rugged austerity, the insistent formalism of design and the grotesque drawing are essentially within the fundamental limitations of stained glass. The apparent unconsciousness of this conformity adds to your appreciation of those unknown masters. In imagination you can see them beginning with a cartoon in charcoal on a whitened board, shaping the glass with a hot iron, painting and firing it, finally fitting it together in grooved leads and setting it triumphantly in place as a glorious monument to their beliefs.

A spirited example of figures on a white ground, unusual in the Twelfth Century, is a fragment from the ancient cathedral of Chalons. In characteristic symbolism it represents the church and the synagogue. The church is triumphant with the cross, banner and chalice, while the synagogue, with eyes bound, holds symbols of the Passion. The decorative drawing and the clever use of spaces, with the appreciation of the silhouette, give this small piece great distinction. An early border from the same cathedral shows with great charm the type used to excellent purpose,

The North Rose Window, Notre Dame Cathedral, Paris

Representing the Divine Maternity — *Lumière by Desbouvin*



The Great Rose Window of the Chapelle Haute, Ste. Chapelle, Paris

ingeniously varied throughout that and later periods by the ecclesiastical artists.

A large fragment of the crucifixion, also from Chalons, reveals the same strong decorative quality. The personified sun and moon, the Blessed Virgin at the right and Saint John at the left of the cross and the great red aureole around it are interesting characteristics of medieval symbolism. The sacrifice of Abraham, the return from Canaan and an exquisite fragment of a "Jesse tree" are among these rare treasures. The "Jesse tree" is one of the most popular subjects in the stained glass of the Middle Ages. It is a naïve presentation of the prophecy of Isaiah combined with the genealogy given in *St. Matthew*. It forms a magnificent genealogical tree of Christ, showing the kings of Judah as His ancestors and the prophets as His spiritual forbears. In this collection are one hundred and twenty-three pieces ranging from the Twelfth to the Seventeenth Century. The early examples reveal the limitations of the craft in their triumphant expression of the potentialities within them, while later examples show the same limitations in an utter indifference to them. They afford an incomparable opportunity for any lover of beauty to become intimately acquainted with this noble old craft, one of the most admirable of that period and an example for all workers in that medium for generations of artists yet to come.

This is the first of a series of four articles on "Windows of Old France," each of which will be illustrated with three plates in color besides half tone engravings

Pietro da Messina's "Madonna and Child"

IN THE Fifteenth Century Sicily produced three painters, an uncle and two nephews, who are known to the world as Antonello, Pietro and Antonio da Messina, the fame of the first-named having since almost completely overshadowed the admittedly lesser endowments of the two nephews. In fact the birth place of this trio of painters and its local art influence have nothing to do with their place in art history for all of them are purely Venetian in tradition, Antonello having settled there after a journey to the Low Countries from which he is reputed to have brought back to Italy the first knowledge of painting in oil, a secret he is said to have learned from John of Bruges. Antonello played a great part in the creation of the Venetian school of the Fifteenth and Sixteenth Centuries and lived to see the Madonna, favorite subject of so many Italian painters of the time, change from gloomy and ascetic types to the lovely young women of Giovanni Bellini with their gravely cheerful and beautiful countenances such as that of the Madonna in the work by Pietro da Messina reproduced on the cover-page of this number of INTERNATIONAL STUDIO.

That the great name of Giovanni Bellini should be mentioned in connection with that of Pietro da Messina here is justified by the fact that there is in the private collection of M. Heugel, a music publisher in Paris, a "Madonna and Child" by Pietro that for several years hung in the Doetsch collection in London where it was ascribed to Giovanni Bellini. Through the studies made by Brunelli of the painters of Sicily, his work has done much to clear up doubtful points concerning the art of these men, and more particularly, for our present discussion, of that of Pietro da Messina. Thus we now know of his "Madonna and Child" in the Church of Santa Maria Formosa in Venice and the "Virgin Adoring the Child" in the collection of Robert S. Minturn of New York City, the painting in the Venetian church being one of the very few signed works by Pietro thus far discovered. But to critics who study the works of such obscure painters as Pietro, men who recall the adage that genius is the capacity for taking infinite pains, there is now a certain number of paintings that Brunelli and Bernard Berenson definitely give to Pietro da Messina from their internal evidence. Our lovely picture reflects the well-known mannerisms of Pietro, in the soft undulations of the cloth of the head covering of the Madonna, the position of the hands, the grave expression of the slightly tilted head, the curious serpentine lines in the folds of the lining of the greenish cloak. It is these resemblances, striking when studied by and of themselves, that bring to such authorities as Brunelli and Berenson the conviction that Pietro da Messina painted all the works now ascribed to him, one of which at least hung for years in a great collection as a Bellini. In our picture we have, once again, striking proof of the fact that in pictorial art what we look at is the important thing, for better or for worse, and not the name it bears. As a Pietro da Messina our "Madonna and Child" is precisely the same exquisite, tender thing it was when it bore ascription to Giovanni Bellini.



"LES LILAS" BY JACQUES NAM

JACQUES NAM, *Painter of* CATS

Parisian illustrator noted for the skill and spirit with which he pictures favorite animal in variety of media

Louise Gebhard GANN

M. JACQUES NAM belongs to the race of illustrators that includes Steinlen, the so *spirituel* Willette, Forain. He is a humorist in the Latin sense, a sense that confounds humor with wit. The savor is peculiarly of Paris. For the rest, M. Nam, although an advised *boulevardier*, knows when not to be *chic*. (Would that M. Van Dongen knew as much!) With this priceless wisdom, in spite of his swift, dexterous pencil, his concern for style and decorative arabesque, he shows frequently a quite humble observation of nature. This was, indeed, one of the agreeable surprises of his last brilliant *ensemble* at the galleries Georges Petit, in which out of sixty-six pieces, fifty-five were devoted to his favorite model, the idealized domestic feline.

Ever since M. Nam left the *École des Beaux Arts* and the *atelier Gérôme*, he has specialized on the cat. His chief feature in *Sourire* and in *Le Rire*, it became for *La Vie Parisienne* the accessory by which he made the point of his illustrations. We recognize four main types: the white, with its always melancholy silhouette; the tortoise-shell, the black angora and a magnificent Siamese that is seen in "Adda," a portrait belonging to the Countess Hocquart de Turtot, and in "Sur la branche." From simple, intimate studies like "Le Paravent," where tabbies of no lineage at all bask in the sunshine, before screens, by the fire or in armchairs, he passes to striking arrangements such as "La Desserte," purchased by the French government, or to drawings and aquarelles where the aim is style and the ornamentation of a surface for artistic effect.

The mood of M. Nam's cat is as various as the handling. The kitten posing under the huge bouquet of lilacs is the dear little playmate of a child. There is a certain wit in the expression of the size and the pained obedience of this so small creature that is the opposite in its caressing quality from the mordant grotesque, "Sur la branche." We have here a ghoul, bloated with



"LE PARAVENT" BY JACQUES NAM

greed, the monster of Poe, of a bestial and horrific beauty. It is done with an appropriate virtuosity—a few precise, sensuous curves, a pattern of black, golden white and decayed rose, an effect drawn from the grain of the panel, a strange effect as of infinity. This "legend of evil" is opposed to the fine "Laque Noire," where a sensitive drawing is related to a *Chinoiserie* in black lacquer, gold, rose and green—one of the artist's happy experiments. "La Desserte," characteristic of his talent in oil, shows



"SUR LA BRANCHE" BY JACQUES NAM

the smoky purple and modulated white of the felines against a lake-blue wall. The contrasts are daring, both in the repose and the animation of the models and in the strong colors. One sees such eyes as those of the Persian, occasionally, in human beings, with their naked instinct, a centering, as it were, of a preying and pitiless force of nature. If they are two spots in the canvas that tend to hypnotize us by their position and give us a sensation of trickery for a sentimental end, we feel that the artist himself was lured into this emphasis of the eye by the fascination which



"LA DESSERTE" BY JACQUES NAM



it exerted upon him. It is there, unconsciously, perhaps, that he has revealed most certainly his cult of the cat.

M. Nam has the peculiar fortune to be the complete master of the various media he employs, whether oil, water color, pen or pencil. Of his works illustrated here "Laque Noire" and "Sur la branche" are excellent examples of his felicity in the handling of water color on panels of wood. In both of these the natural grain of the wood is used as an important element in the presentation of the spirit of the picture as well as of the composition.

Taking the work of M. Nam as a whole, one regards it as an accomplished expression of the Parisian temperament, a temperament singularly entertaining from the Anglo-Saxon point of view. Americans last summer had opportunities of seeing several of his pieces in exhibitions on board two transatlantic steamships, the Paris and the Lafayette.

"LAQUE NOIRE." WOOD PANEL AND WATER COLOR BY JACQUES NAM

Photographs by Bernès, Marouteau & Cie., Paris

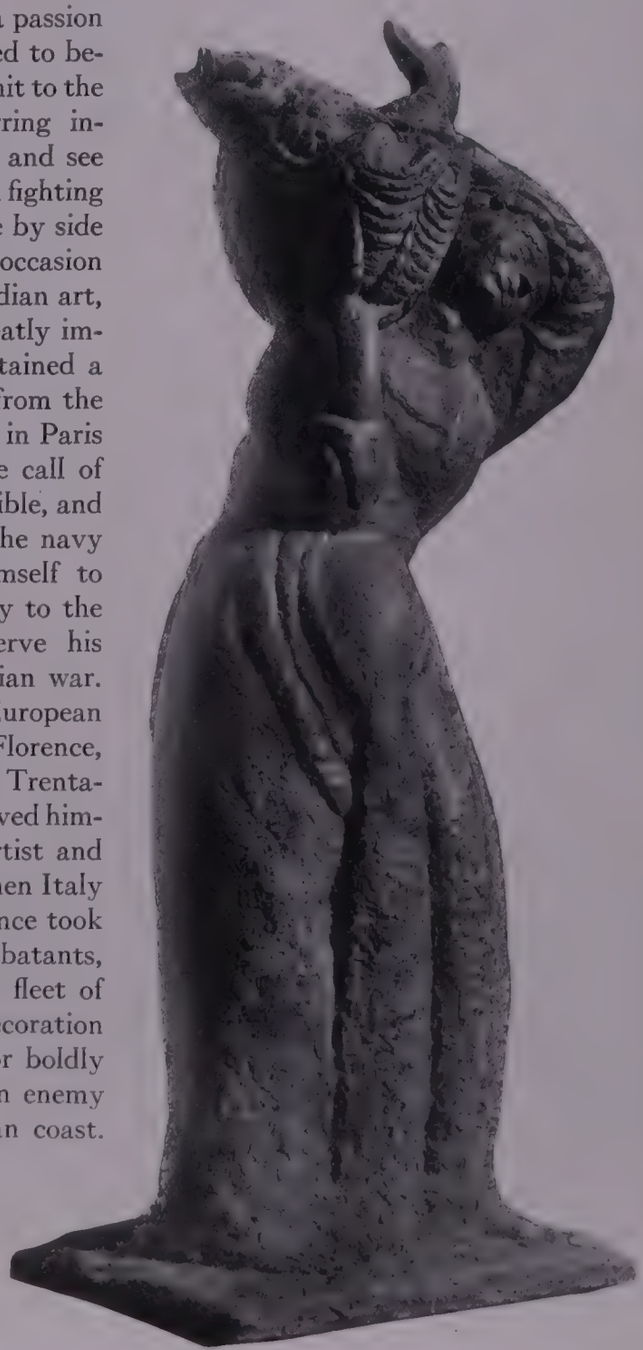
ROMANO ROMANELLI—*Sculptor*

Son and grandson of carvers, Italian artist ignores family tradition and reawakens spirit of the Middle Ages

DOROTHEA HAYTER

In Romano Romanelli Italy has produced a sculptor whose work is of a rare spiritual breadth and nobility. Grandson of a sculptor and son of Raffaello Romanelli, a great figure of the realist school and author of several well-known monuments in Italy and elsewhere, his artistic career nevertheless has been full of difficulties, and his present greatness is due to the fact that, instead of being dominated by circumstances and swept along by the course of events, he has seized life and moulded it to his own will, imposing on it his own aims and personality.

Although born with a passion for art, Romanelli refused to become a satellite and submit to the family tradition, preferring instead to enter the navy and see the world. In 1900, when fighting the Boxers in China side by side with the British, he had occasion to study Chinese and Indian art, and by these he was greatly impressed. In 1908 he obtained a year's leave of absence from the navy and spent the time in Paris studying sculpture. The call of the spirit became irresistible, and soon afterward he left the navy definitely to devote himself to art, returning voluntarily to the service, however, to serve his country during the Lybian war. At the outbreak of the European war he was living in Florence, working tenaciously with Trentacoste, having already proved himself to be a profound artist and master of technique. When Italy entered the war, he at once took his place among the combatants, and as commander of a fleet of motor boats, he won a decoration and much distinction for boldly attacking and sinking an enemy submarine off the Italian coast. The war ended, he returned to his work, creating with a passion and love that is altogether exceptional.



"THE POOR FISHER-WOMAN"
BY ROMANO ROMANELLI

Romanelli, in refusing the obvious path indicated by family tradition, found that the one that he had chosen was arduous and difficult, for to follow it meant to go against the culture and taste of the day. From early youth he was conscious of the unworthiness and poverty of the aims of the sculpture of the last century and of the necessity for a return to the pure forms and ideals of the ancients, and he may be considered as a pioneer among the young artists who have freed art from the weight and trammels of academism under which it was languishing at the beginning of the century. He turned to the old carvers of stone of the Middle Ages because in the study of their traditions he saw the possibility of attaining a personal style, and to Jacopo della Quercia more than any other because of his power of arresting movement in the motionless block, his noble disregard for detail in the mass, his graceful yet grandiose sense of rhythm even in little things. Here was the master who struck a note that echoed in his own soul and imagination.

When still in the navy Romanelli exhibited in Paris at the *Salon d'Automne* two little figures in bronze: "On the War Path," treated with beautiful perception, and "By the Sea," a figure of a reclining woman, both works showing elegance of line, vigor in modeling and an extraordinarily early mastery of technique. In Florence in



"HERCULES KILLING THE LION" BY ROMANO ROMANELLI

1911 he showed two lovely little heads of babies, one crying (now in the possession of the King of Italy) and the other laughing, works full of tenderness and deep observation; a head, "An Old Sailor," which won the silver medal, and a half bust, "An Ascetic," which evinced an already mature art. In the same year in Rome appeared a colossal and exuberantly powerful group, "Hercules Killing the Lion," in which one might see an allegory of the artist's own youthful struggle with and victory over the spiritual and circumstantial monsters that impeded him on his own path. In 1913 he worked and studied much with Isadora Duncan, whose art was a source of inspiration and revelation to him. At this time he made several drawings, a statuette of a dancer and also a head, "The Awakening of Brunhilda," which was greatly admired and warmly praised for its dramatic feeling by Eleonora Duse, who was at that time a frequent visitor at his studio.

At an exhibition of works of artists fighting in the war held in 1917 in the Palazzo Davanzati in Florence, the personal exhibition of Romanelli was acknowledged to be the most interesting feature and was greeted with delight by critics and public, they recognizing in his work a new and vigorous force rising out of the dust of the past. At this exhibition he won a gold medal. In 1919 at Turin his "Eve" aroused both favorable and jealous criticism. The first prize was allotted to this beautiful, mobile figure, which with graceful motion offers the apple, but owing to hostile activity it was not awarded. A group of artists, indignant at such a flagrant injustice, raised money among themselves to purchase the work and present it to the museum at Turin, but Romanelli refused to be a party to such a transaction, saying he preferred to win in open competition and to enter the museum by the front door.

Romanelli practises, too, the beautiful but until now almost forgotten and degenerate art of the medalist. At the time of the war he made four medals: for the Royal Flying Corps, the submarine S2, the destroyer 36PN and the battleship Andrea Doria. The critic Ugo Ojetti saw the first piece in the hands of Gabriele D'Annunzio and was deeply impressed by the profundity and originality of conception and the energetic, solid and expressive modeling. Later he saw the others, and he wrote enthusiastically about the artist, comparing him to the great medalists of the Middle Ages, admiring his sculptural way of treating the medal as a bas-relief (thus exalting it above the craft of the goldsmith into which it had sunk), the bold disposition and use of prominences and depths, all strictly according to artistic law and in perfect harmony with the round of the medal. In these works Romanelli has known how to harmonize dissonances and to derive spiritual and decorative meaning from such material things as battleships and bombs. In 1921 the Duchess D'Aosta sat for a medal, and last year he executed one ordered by D'Annunzio for his voluntary combatants.

Studying the sculptor's works in chronological order, one is struck by the steady and rapid progress from a more or less realistic style to the domination of himself and the world of form upon which he impresses himself and his own inner sense of rhythm. He reveals old laws under new aspects, for his style embraces a loving curiosity and a touching dependence on reality. In all life there is truth, and for him who can see deeply enough there is harmony among all things. The imagination of the artist dives into the heart of reality,



"LEDA POSSESSED BY THE SWAN" BY ROMANO ROMANELLI

contemplates it in its entirety and its relation to life, and then emerges in the form of pure expression to give birth to the work of art that is the product of union between the artist's own inner sense of life and the world of reality. The realities of life are the materials which the artist takes and handles with the same freedom with which he models clay, transforming, even deforming, them to make them expressive of his vision. Of subjects so slight as "The Water Carrier" (1910), which had a great success at the *Salon d'Automne* of 1913 in Paris, he makes a strong, noble thing by adopting pure and intensely sculptural forms, speaking a pure plastic language of masses, volumes and lines, independent of the subject and yet curiously connected with it. In his "Leda Possessed by the Swan" (1922), he has seen with imagination what others have too often seen merely with their eyes—he has spiritualized that which others have only materialized.

As a portrait maker, Romanelli has special qualities. This robust and essentially masculine spirit knows how to become tender and full of grace and charm when treating young women and children, and in the simplest way to seize and arrest some fleeting expression or attitude that reveals the whole personality of the sitter. Especially has he arrested and held, as with the caressing hand of a lover, that expression of feminine grace that makes women loveable as the inexhaustible source of new and ever-changing harmonies which arouse desire for something which, like light, is diffused and gone as soon as born. A recent portrait of Madame Giglioli is a characteristic work showing the nobility of conception and the elegance of execution that are the invariable qualities of his art. The whole is a symphony of pose and flowing lines of drapery contained harmoniously and naturally within a triangle so fresh and spontaneous that the spectator is irresistibly drawn to participate in the joy that the artist must have felt in its creation. "The Genius of Mischief," belonging to a period of great physical distress and ill-health, is a bronze of a fat baby boy with upraised arms, mischief and youthful exuberance exuding from every feature, from the round, puffed-out cheeks to the tense, protruding big toe; a delicious piece of humor recalling in style the great masters of the Middle Ages. This work was bought by the Duchess D'Aosta. Another work of this period is "The Poor Fisherwoman," a figure of a woman bearing a basket of fish on her shoulder, the movement of her dress being that of seaweed washed by the wave. All are works of a sensitive artist's soul.

STUDY FOR A MEDAL FOR D'ANNUNZIO
BY ROMANO ROMANELLI



ART IN CHRISTMAS CRIBS



CARVED WOOD FIGURE OF A NEGRO WARRIOR FROM A BAVARIAN CRIB OF ABOUT EIGHTEEN HUNDRED

Originated by Saint Francis of Assisi to teach the illiterate faithful, they have also a wide secular interest

PHILIPP KESTER

PRECISELY seven hundred years ago this Yule-tide two men fashioned in the little town of Greccio in Italy a new type of realistic Christian art that has endured through all the intervening centuries and has spread from that land to every part of the civilized globe. The year was 1223; the two men were he who was called Francesco Bernadone in the world but who is known to us as Saint Francis of Assisi, and an artistic friend named Giovanni Velita; the work that they created was a scenic representation of the Holy Night at Bethlehem, a group of figures of which the final forms have long been called Christmas cribs.

Two hundred years before the founder of the great Franciscan order and his friend made the first of these cribs, the Catholic Church in one of its councils had formulated the rule which was its first formal recognition of the educational value of representative art. It decreed that pictures and sculptures should be used to teach the people who could not read. It must have been partly from this principle and partly because of his great love for such people that there came to Saint Francis the idea of making a

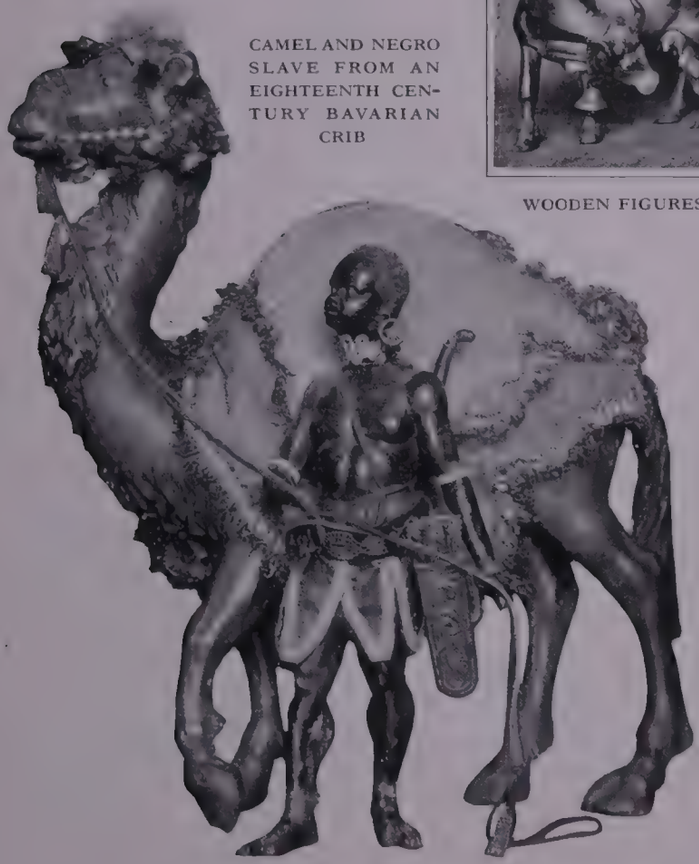


ABOVE: FIGURE OF A PIPER FROM AN EIGHTEENTH CENTURY NEAPOLITAN CRIB

BELOW: A SMALL MODERN CHRISTMAS CRIB MADE BY THE PUPILS OF THE INDUSTRIAL SCHOOL AT SONNEBURG, THURINGIA. THE FIGURES ARE MADE OF PAPER PULP, COLORED, AND THE SETTING OF CUT AND PAINTED CARDBOARD



representation of the Holy Night with an actual manger-crib and modeled figures to represent the Christ Child, Mary, Joseph and the animals associated with such a place as a humble stable in Bethlehem. Being in Rome in the early winter of 1223 he presented his idea to Pope Honorius III, stating that it was for the edification and proper instruction of the people, thus carrying out the rule of the Synod of Arras: "That which the illiterate can not comprehend from writing shall be shown to them in a picture." The first, as have been all other Christmas cribs, was chiefly a picture in the round.



CAMEL AND NEGRO SLAVE FROM AN EIGHTEENTH CENTURY BAVARIAN CRIB



WOODEN FIGURES FROM AN EARLY NINETEENTH CENTURY BAVARIAN CRIB

Having the approval of the Pope, Saint Francis went to Greccio and set up the crib in time for Christmas. Its success was so marked that the brothers of the Franciscan order built others everywhere in the Thirteenth, Fourteenth and Fifteenth Centuries, and *la sainte crêche*, as it is called in France, grew greatly in vogue as a household ornament throughout the whole of Europe.

Christmas cribs at their beginning were limited to a few figures, the supreme example of which may be found in the group by Rossellino in the Metropolitan Museum of Art, a work that breathes the very spirit of the idea that Saint Francis must have had in mind in its serenity, sweetness and simplicity. Later the subject was steadily enlarged, and in various cases other scenes of the life of Christ were also represented. There are cribs showing, in addition to the birth, scenes like the flight into Egypt, the nuptials at Cana of Galilee, Jesus among the scribes and other striking incidents. When the cribs had become a family institution, their scope grew larger, and the most varied scenes of profane life were added to them. Human figures, like peasants, fishermen, beggars and soldiers, and many kinds of animals mingled with the well known characters of the Bible, and in the realism of their garments and their equipment they are often a valuable testimony as



CENTRAL PART OF AN EIGHTEENTH CENTURY NEAPOLITAN CHRISTMAS CRIB. CLAY AND WOOD FIGURES IN CLOTH COSTUMES



FIGURE OF AN ANGEL MADE BY TYROLEAN NUNS IN THE EIGHTEENTH CENTURY



FIGURE OF A ROMAN LEGIONARY FROM AN OLD CRIB IN SAINT PETER'S CHURCH, MUNICH

to the manners and customs which prevailed among the people of the times in which they were made.

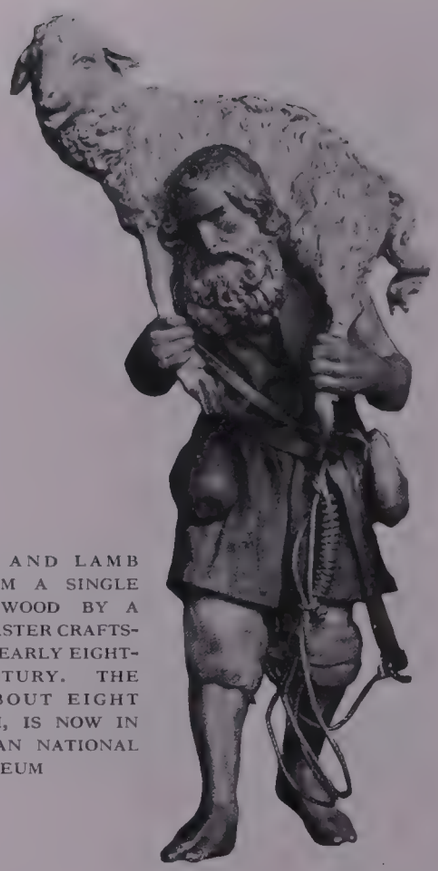
Great attention was given to the execution of the figures and to their artistic value. While in Italy most of them were made of wax or of terra-cotta, the making of these figures opened a large field to the wood-carver when the custom spread to the Tyrol and southern Germany. The Seventeenth and the beginning of the Eighteenth Century was especially favorable to this art, and many old crib figures still preserved are small masterpieces of their kind in the realistic execution of the body and faces. Unfortunately, later generations did not appreciate this special branch of plastic art. The growing popularity of the Christmas tree almost did away with the cribs outside of Catholic churches, and many a small work of art may have been stowed away carelessly, to find its end on the rubbish heap. Nowadays, however, with the growing interest and estimation for all things of antique appearance, the Christmas cribs and crib figures have regained their old esteem and antiquarians are eagerly looking for them. Most of these figures have movable limbs, and the utmost care was taken as to their attire. The finest silks and other materials were used to clothe them and silver and gold laces of the



WOOD CARVING OF A CAMEL-RIDER BY ANDREAS BARSAM, MUNICH, 1850. THE FIGURE, MADE FOR A CRIB, IS TWELVE INCHES HIGH



FIGURE OF THE MOOR FROM THE FAMOUS OBERAMMERGAU CHRISTMAS CRIB, MADE IN THE LATE EIGHTEENTH CENTURY



SHEPHERD AND LAMB CARVED FROM A SINGLE BLOCK OF WOOD BY A BAVARIAN MASTER CRAFTSMAN OF THE EARLY EIGHTEENTH CENTURY. THE FIGURE, ABOUT EIGHT INCHES HIGH, IS NOW IN THE BAVARIAN NATIONAL MUSEUM

utmost delicacy and beauty of design were used extensively.

A fine specimen of a complete Christmas crib may be seen at Oberammergau, famous for its passion play. Once in the old parish church there, it is now in the possession of Sebastian Lang, who acted the role of Ananias in the passion play and whose son is at the head of the renowned Oberammergau wood-carving school. The figures, most of them dating back to the Eighteenth Century, are excellent evidence of the early wood-carving art in the village, while the garments correspond exactly to the costumes worn in the performance of



A HORSEMAN FROM THE OBERAMMERGAU CHRISTMAS CRIB



"THE ADORATION OF THE ANGELS." CARVED WOOD FIGURES FROM AN OLD BAVARIAN CRIB, EACH ABOUT FIVE INCHES HIGH AND CUT FROM A SINGLE BLOCK

the passion play at that period. Other Christmas cribs may still be found in the possession of churches or some families. The Bavarian museum in Munich has a splendid collection of cribs gathered from all parts of the country and accounted today as among its most valuable treasures. That popular interest in the cribs has not expired is shown by the so-called Christmas crib market that takes place in Munich every year in the holiday week. Grottoes of cork and roots representing the stable at Bethlehem are sold there, as well as the customary crib figures of various metals. They are, however, cheap market ware and have nothing to do with the artistic figures of olden time.

CENTRAL PART OF A SEVENTEENTH CENTURY NEAPOLITAN CHRISTMAS CRIB WITH FIGURES OF CLAY AND WOOD AND ARCHITECTURAL BACKGROUND OF CORK AND WOOD





"THE ANNUNCIATION" BY AGNOLO TADDEO GADDI (ITALIAN, FOURTEENTH CENTURY)

Gaddi, the godson and pupil of Giotto, in this picture anticipates the later Florentine delicacy. The Byzantine influence also is still manifest.

In the Louvre

THE ANNUNCIATION IN ART

IT is of no little significance that the Annunciation, frequently and lovingly pictured by the so-called Primitive artists of northern and southern Europe, became a subject increasingly neglected coevally with the transition from "closed" to "open" painting, as the methods distinguishing the periods prior and subsequent to the Renaissance have of late been appropriately termed. Raphael and Michelangelo have left madonnas and holy families; Titian depicted the assumption of the Virgin; Perugino, the entombment of Christ; Velasquez and El Greco, His crucifixion; Rubens, His descent from the cross; Rembrandt, the presentation of the infant Jesus at the temple; but it is mainly to the Pre-Sixteenth centuries that we must look for inspired and inspiring renderings of the annunciation of His birth.

The evolution in the technique of painting from "closed" to "open" corresponds exactly, therefore, to the evolution in thought from mystic to positive. In view of this remark the presentment by Dante-Gabriel Rossetti of the Annunciation in a spirit long abandoned strikingly evidences how constant is the interdependency of mind and matter, while the picture by Murillo shows how much further the Seventeenth Century Spaniard was removed from the thought and manner of the Middle Ages than was the young Anglo-Italian of the Nineteenth.

Surely enough, the mysteries of faith went out of art as the mystery of chiaroscuro came into it. We may observe that positivism in thought was accompanied by blurring of outline in art, and the rise of exact science, by the loss of exact form. It follows that the pictorial history of the Annunciation is, with a few isolated exceptions, confined to two centuries, the Fourteenth and the Fifteenth, when the mind of man was mystic and his work exact.—MURIEL CIOLKOWSKA.



"THE ANNUNCIATION" BY FRA FILIPPO LIPPI (ITALIAN, FIFTEENTH CENTURY)

It is interesting to compare this Annunciation with Fra Angelico's; while exquisite, it is far more worldly and theatrical. Filippo Lippi painted this for Cosimo di Medici who, Vasari records, had him locked up with his picture, hoping thereby to secure greater zeal. But the painter escaped, protesting wrathfully that "men of genius were not beasts of burden but forms of light."

In the National Gallery, London

"THE ANNUNCIATION BY FRA ANGELICO (ITALIAN, FIFTEENTH CENTURY)

It has been said of Fra Angelico that he never took brush in hand without praying that it might be rightly guided. He has been called the Saint Francis of painting, and after his death the title of Beato, second in degree to that of Saint, commemorated the holiness of his life. This is the most ingenuous Annunciation ever painted. Everything in this inornate picture is simple, the majesty of the occasion being sufficient unto itself.

In the Museum of San Marco



"THE ANNUNCIATION"
BY JUSTUS OF GHENT
(FLEMISH, FIFTEENTH CENTURY)

Fresco in the church at Santa Maria di Castello, Genoa

Justus seems to have been a Fleming who came to Italy to paint at Urbino for Firenzo of Montefeltro. His Annunciation is a somewhat precious composition, though wanting in the holiness of Angelico or the deftness of Lippi. The figures borrow their grace from the painter's adopted country, but quaint touches of domesticity in the setting are reminiscent of the land of his birth.





"THE ANNUNCIATION"
BY PETRUS CHRISTUS
(FLEMISH, FIFTEENTH CENTURY)

In the Kaiser Friedrich Museum

Petrus Christus, who was born in 1444, belongs to the School of Bruges, in which city he died in 1473. It is thought that he trained several Italian masters in the art of painting in oil colors and that they communicated to him some of their own delicacy of feeling in drawing, unless he acquired it, like Roger van der Weyden, during some unrecorded southern journey.



"THE ANNUNCIATION" BY DUCCIO DI BUONINSEGNA (ITALIAN, FOURTEENTH CENTURY)

In the National Gallery, London

This painting formed part of the large altar-piece which Duccio painted for the Cathedral of Sienna. Mrs. Peers in her book, "The Early Italian Painters," relates that "All Sienna had been eagerly looking forward to the day when Duccio's picture should be finished, and when at length on the ninth of June, 1311, it stood ready in all its beauty to be taken from the workshop to the Cathedral the townsfolk could not contain themselves for joy, and they rang all the church bells and made a public holiday, and, forming themselves in a procession, carried it in triumph to its place of honor above the high altar in the Cathedral." It is thought that Giotto may have been influenced in his art by Duccio.



"THE ANNUNCIATION" BY ALESSANDRO BOTTICELLI (ITALIAN, FIFTEENTH CENTURY)
In the Uffizi Gallery, Florence

This is not only the Angel Gabriel's Annunciation to Mary, it is also Botticelli's of the birth of the Renaissance. To Giotto's majestic rhythms, to Fra Angelico's ingenuous mysticism, Botticelli adds accomplishment prophetic of Michelangelo. The sway and swoop of curves, waving, rippling and overlapping within the fine, angular geometry, is an intimation of Buonarotti's technique artfully concealed within a still primitive pattern. If poetry is the art of disguise, as Shelley contended, who, of Botticelli or Michelangelo, was the greater poet?



"THE ANNUNCIATION" ATTRIBUTED TO LEONARDO DA VINCI (ITALIAN, FIFTEENTH CENTURY)

The transition which involved the entire destiny of painting between the period when, to quote Ruskin, "art was employed for the display of religious facts" and the subsequent one when "religious facts were employed for the display of art" is represented to perfection in this picture whose author, failing a definite attribution, must be considered anonymous. Its anonymity should not be a deterrent from admiring its noble blend of medieval mysticism and Renaissance pagan-classicism.

INTERNATIONAL STUDIO



"THE ANNUNCIATION"

TRIPTYCH BY THE MASTER OF MERODE (FLEMISH, FIFTEENTH CENTURY)

The artist of this magnificent work, known in France as the Maître de Flémalle and in Belgium as the Maître de Mérode, may have been Robert Campion of Tournai whom the local authorities credit with having been the teacher of Roger van der Weyden. Whatever his name, that he was a Walloon seems certain from the character of his painting.



"THE ANNUNCIATION AND VISITATION" BY MELCHIOR BROEDERLAM OF YPRES (FLEMISH, FOURTEENTH CENTURY)

In the Museum of Dijon

French and Italian influences are apparent in this picture and the composition is reminiscent of book illumination.



"THE ANNUNCIATION" BY AN ANONYMOUS GERMAN PAINTER (SCHOOL OF COLOGNE, EARLY SIXTEENTH CENTURY)

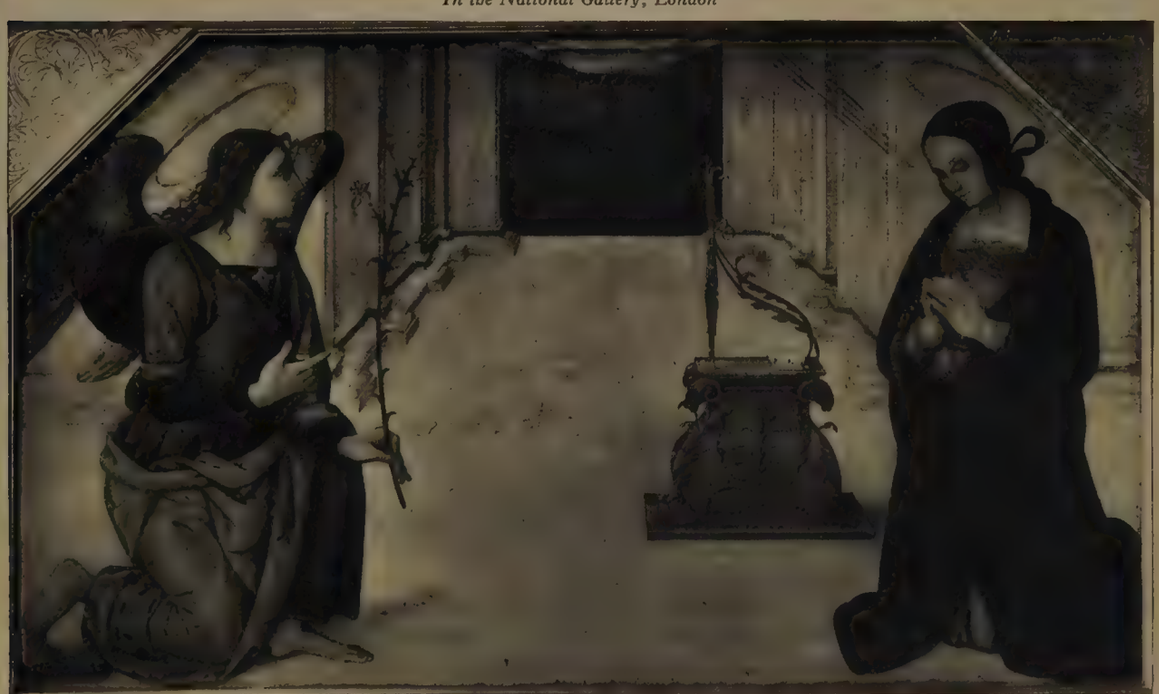


"THE ANNUNCIATION" BY THE MASTER OF LIESBORN (FLEMISH, FIFTEENTH CENTURY)
In the National Gallery, London

With the exception of that by Murillo, this is the only Annunciation in which the Virgin is on the left of the picture. In the Spanish painter's day the symbolic significance of the orientation had no doubt been lost, but its inobservance on the part of a Fifteenth Century artist is surprising.

"THE ANNUNCIATION" BY GIANICOLO MANNI (ITALIAN, SIXTEENTH CENTURY

There is great appeal in the unostentatious manner and brave drawing of this painting.
In the National Gallery, London





"THE ANNUNCIATION" BY MURILLO
(FLEMISH, SEVENTEENTH CENTURY)

"As long as men sought for truth first and beauty secondarily," wrote Ruskin in "Modern Painters," "they cared chiefly of course for the chief truth, and all art was instinctively religious. But as soon as they sought for beauty first, and truth secondarily, they were punished by losing sight of spiritual truth altogether." Murillo's picture, nevertheless, has religious feeling.



"THE ANNUNCIATION" BY DANTE-GABRIEL ROSSETTI
(BRITISH SCHOOL, 1828-1882)

No picture by the English Pre-Raphaelites better endorses their claim to the restoration of the feeling and technique of the Quattrocento paintings.



"THE ANNUNCIATION" BY THE MASTER OF AIX-EN-PROVENCE
(FRENCH, FIFTEENTH CENTURY)

The centre panel of this triptych is at the museum of Aix, the two others belonging, respectively, to the national picture gallery of Brussels and to Sir Herbert Cook of Richmond, England. The features of the Virgin point to an artist of Flemish race, who might be Jacques de Litremont of Bruges, but there are other peculiarities, notably the setting, which bear a southern stamp. The conclusion is in favor of the picture being the outcome of the mutual influence exercised by different Franco-Flemish centres.



EAST SIDE OF ROOD-LOFT, LLANWNOG, MERIONETHSHIRE, WALES

Old ROOD-SCREENS *and* LOFTS

Ecclesiastical carvings in England and Wales which survived the havoc wrought at the Reformation

W. B. M'GORMICK

AFTER a century of neglect on the part of architectural writers in England there has sprung up in the last two decades an extraordinary revival of interest in the ancient churches of that country including, to a lesser extent, those of Wales. Already there is in existence much literature concerning these old edifices. What is recorded in such works is the remains of medieval architecture and, more particularly, craftsmanship, for during the Reformation religious bigotry caused sad havoc with the interiors of many of these old structures. This was directed particularly against the rood-beams, rood-screens and rood-galleries and even against the rood-chains and rood-stairs, all of which are connected with the exposition of the cross.

Most of the literature of this architectural and ecclesiastical revival is concerned primarily with churches in England. Those in Wales are generally neglected, except for the four cathedrals of that principality and the churches of Llanwnog, in Merionethshire, and Patricio, in Breconshire, to which the merest references are made. Yet, as photographs of the four rood-screens and their lofts or galleries reproduced here show, Wales can boast of some of the most remarkable examples of these elements of church fittings extant today. They are among the oldest existing rood-screens and rood-galleries, their carvings being more purely Gothic in spirit than those seen in most of the old churches in England itself.

All these combinations of the word "rood," which comes from the Anglo-Saxon "rod" or "rode," meaning cross, are based on the practice in most medieval Catholic churches in western Christendom of displaying a large crucifix with statues of the Blessed Virgin and Saint John on a beam usually placed over the entrance to the choir. The origin of the custom is hidden in the historical mists hanging over the Dark Ages, but by the Thirteenth Century there were few churches in Europe that did not have rood-beams or rood-



TYPICAL WELSH ROOD-LOFT AND, BELOW, DETAIL OF CARVING; LATE FIFTEENTH OR EARLY SIXTEENTH CENTURY, PATRICIO, BRECONSHIRE



screens with the crucifix and the two figures. When the rood-beam was exceptionally large or heavy it was supported by chains fastened to staples inserted in the chancel arch, these chains often being of elaborate design. In a few English churches, the staples are still to be seen. As time passed and the decoration of churches grew in beauty and magnificence, the rood-beam was often overshadowed by the rood-screen over which it was placed. The origin of the screen and its connection with the rood-beam also is obscure, but the screen seems to have been introduced for two reasons: privacy for the clergy and comfort. The privacy was made necessary by the fact that in medieval times the naves of churches were habitually used for all sorts of public conveniences, such as meeting places, markets, and sometimes even as hospitals. The more or less solid screens separated the choir and altar from these worldly affairs. They also lessened or eliminated draughts, and they made tolerable the holding of night offices by the clergy in the churches.

As a further embellishment of the rood-screen, there was added a rood-loft or gallery, which one French authority declares to have been originally a sort of bridge connecting the two *ambos* (raised, pulpit-like desks where parts of the mass were chanted or read in these early churches) on either side of the chancel arch. Whatever may have been their original purpose, these galleries soon came to be used for reading the epistle and gospel and announcements. Later they were used for the music of the mass, the organ and singers standing in them. By this time the lofts had become more spacious than at their beginning and they definitely separated the nave from the choir. In some large monastic churches there was a further elaboration of these structures. This was through the use of what was called a *pulpitium* at the eastern

ROOD-LOFT, FIFTEENTH CENTURY, LLANANNO, RADNORSHIRE



side of the division between nave and choir. The remainder of the space to the westward was filled with the rood-screen proper. This type was not common, however, and has nothing to do with the screens and lofts which are illustrated here.



ROOD-LOFT, LLANEGRYN, WALES; WESTERN SIDE

Our photographs of rood-screens and rood-lofts in four Welsh churches picture examples that have come to be recognized as classic among architectural and ecclesiastical students and authorities. Judged from its austere simplicity, the rood-screen in the church in Patricio must be of a very early date for the base is the plainest kind of a wainscot, and the rectangular frame with a central doorway is known to have been the earlier form of constructing these screens, the upright shafts being extremely simple, while the tracery remaining is anything but elaborate. The rood-loft is credited with being of the late Fifteenth or early Sixteenth Century by an English authority, J. Charles Cox, and its elaborate tracery is obviously of a much later period than that of the rood-screen beneath it. Apparently a little older is the rood-loft in the church at Llanwnog. Here we see only a portion of the panels in the face of the loft is carved, the design of the tracery itself being much simpler than that in the panels of the loft at Patricio, while the lower part of the screen also is restrained in design, as are the upright shafts. In so far as the rood-loft is concerned, that in the church of Llanegryn, also in Merionethshire, appears to be of an earlier type than any of the others although its screen is later than the examples of Patricio and Llanwnog. The plain panels of the loft strike the note of this earlier time. In one of these can be discerned a cross, the destruction of which was the whole purpose of the Reformation order against the rood figures. Here the base of the screen is relieved by tracery, as is the upper part of the bays on either side of the doorway. In the rood-loft and rood-screen in a church in Llananno, Radnorshire, we have another late and early combination. The introduction of carved figures in the ornamentation of the rood-loft is a type of Gothic art seldom seen in these wooden structures, the ecclesiastical architects and craftsmen appearing rather to prefer motives from the floral kingdom. This loft is ascribed to the late Fifteenth Century, but the screen would appear to be of an earlier time.

Of the large number of screens and lofts existing in medieval Britain, the few that remain were spared because in the more general method of construction, the lofts could not be taken down without destroying the screens as well. This singular piece of consideration is the more curious in view of the fact that the screen, as much as the loft, was an essential part of the structure created for the support and glorification of the cross, all trace of which the Reformation tried to obliterate.

ROOD-LOFT, LLANEGRYN, WALES; EASTERN SIDE





"THE HANDKERCHIEF OF SAINT VERONICA" BY VELASQUEZ — *Courtesy of A. L. Nicholson*

VELASQUEZ'S MAN OF SORROWS

IN the collection of A. L. Nicholson in London is one of the greatest of Velasquez's paintings of Jesus, his purely Spanish presentment of the legend of St. Veronica, who, tradition has it, took pity on the Man of Sorrows laboring under the weight of his cross on the way to Golgotha and handed him a handkerchief with which to wipe the perspiration from his brow. The handkerchief, returned to her, bore the likeness of the Christ. The painting, known as "The Handkerchief of St. Veronica," is one of the most wonderful and moving representations of the divine face in the whole realm of artistic achievement. Further, the high sanctity of character, the poignant sorrow, the air of high purpose, the sacrificial dignity form the ultimate transcript,



"CHRIST ON THE CROSS" BY VELASQUEZ — *In the Museum of the Prado, Madrid*

by the brush, of Isaiah's prophecy: "My righteous servant . . . despised and rejected of men, a man of sorrows acquainted with grief . . . wounded for our transgressions, bruised for our iniquities."—Isaiah LIII.

The picture, first recorded in the collection of the Duke of Mantua, probably was painted by Velasquez on his second journey into Italy, where he spent the greater part of the years 1649 to 1651. It is, therefore, much later than the large picture, "Christ on the Cross," in the Museum of the Prado, Madrid, which Justi says was painted in 1638. There remain, however, the same type of head and face and a like treatment of the hair and of the thorns which crown the brow.

SICKERT, *English Impressionist*

A leader in the revolution against the academic, he pictures chiefly the commonplace life in his native city

Mrs. Gordon-Stables

TO ESTIMATE justly the influence wielded by Walter Sickert upon contemporary British art, one must first consider the position prevalent in the 'nineties when the impressionist group came into being. At that period two sects in painting ruled in conjunction the artistic roost. Firstly, there was the academic section, as represented by such men as Sir Frederic Leighton and Alma-Tadema; secondly, there was the Pre-Raphaelite fraternity, which, in spite of the salutary and reactionary influence which it had exercised over Victorian art, yet achieved the mischievous effect of placing British art on a false basis through its insistence, among other things, on an impossibly high degree of "finish." This "finish" inevitably brought in its train a divorce from truth and from nature and an entire disturbance of that right focus which alone can satisfy the artistic sense.



"SELF-PORTRAIT" BY WALTER SICKERT

To adjust to modern views of painting conditions to totally in opposition to them, was indeed a Herculean task—one which to all but an inspired pioneer might well have appeared impossible of accomplishment. To that undertaking there came, together with Walter Sickert, who may justly be regarded as their leader, such men as Wilson Steer and McColl, artists of perception and of insight, to whom must be granted the distinction of grafting new life and vital principles onto an art which was then passing through what threatened to be a period of moribundity. What Pierre Bonnard, the French *intimiste* painter, achieved in France for the art of his day, Sickert similarly brought about in the England of his youth, but where Bonnard is all suavity and charm, Sickert strikes, on the contrary, the high note of tragedy, the tragedy of life's sordid side and of London's mean streets.

In reviewing Sickert's work, it is essential that the meaning of the term "Impressionist" should first be clearly defined in our minds. This could hardly be most succintly expressed than by Percy Moore Turner in his volume, *The Appreciation of Painting*, where he writes:

"Impressionists strive, first of all, to reproduce the real, an aim which they share with many who are not Impressionists; all Impressionists are realists, but all realists are not Impressionists. Next, they have striven to solve the mystery of light, to give to color the greatest luminosity and effect; they are, above all things, colorists. Thirdly, they try to seize some instantaneous aspect of life and faithfully to reproduce that vivid impression as distinct from this or that detail or series of details."

Another paragraph in the same treatise further elucidates the aim of art, as realized by the great impressionist artist. It runs: "An artist, then, is one who, by means of some instrument, such as a picture, transmits emotion to a responsive person, or at least evokes some aesthetic feeling in him, though the wish to transmit such emotion need not be present. And a work of art is the vehicle of this transmission."

Here we have in a nutshell not alone the painter's relation to his public but also toward his subject. Sickert is not of those who deliberately and with self-consciousness sally forth to select a paintable theme. Certain subjects, because of their innate quality, evoke in him the desire to paint, and in painting them he unconsciously evokes in the spectator a similar aesthetic emotion.



"SUSPENSE"

by

Walter Sickert

Courtesy of J. L. Raynor, London



"LANSDOWNE CRESCENT, BATH"

by

Walter Sickert

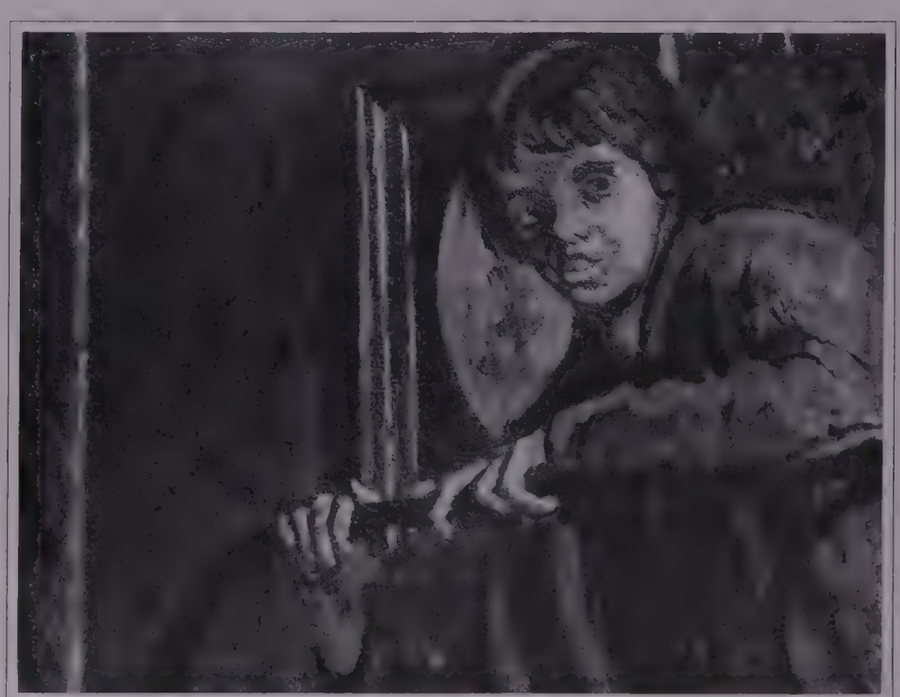
From the Collection of Lord Howard de Walden *Courtesy of J. L. Raynor, London*



CHALK DRAWING BY WALTER SICKERT

With paint and canvas he aims at reproducing a general impression of the scene as it strikes the eye, retaining its architectural structure and general design without concentrating on its local color or troubling about its detail or finish any more than the eye, taking in its general impression, worries about the inessentials. The result of such principles is to give an absolute concentration of appeal, undiluted by considerations of mere prettiness, undisturbed by technical smoothness.

In the career of the majority of artists of iconoclastic tendencies, it is possible clearly to trace, in point of style, its source, its growth—and too often, its decline. In the case of Sickert, however, there has occurred but the slightest of artistic modification since first he entered the lists in his long and arduous fight against the entrenched opposition of the artistic forces of his earlier days. Unconsciously he has brought his aesthetic principles to the development of his own temperamental outlook upon the life of his period. If he is concerned for the most part with the presentation of life's seamy side, it is because he is painfully aware of its existence and would desire, perchance, that others should regard it with his own sensitiveness. To his interpretation of the ugliness of the lower-class environment, he brings a quality of satire



"BLOOMSBURY INTERIOR"
BY WALTER SICKERT
In the possession of the Independent Gallery, London

and of tragic apprehension that makes him a legitimate heir of Hogarth. Like Bonnard, again, he is the *intimiste* historian of his own day, and as a historian his uncompromising attitude will render his records enduring.

In Sickert's "No Surrender" cry to the claim for superficial beauty, one detects his condemnation of the prevailing ideas on loveliness as being too often false and ephemeral. His penetration is too keen, his wit too biting—the artist has a witty brush as well as a humorous tongue—for compromise, nor will he consent to the glorification of either his models or their setting. His is at his best in dealing with what might be described as the tragedy of the commonplace. He knows how to devise his color schemes in sympathy with his subject and how to reinforce his psychological studies by means of masterly design. A good example of his methods in this connection is to be found in the "Bloomsbury Interior," one of his most recent works. This picture, which is in the possession of the Independent Gallery, London, is painted with incisive force and with emphasis upon unity of design. One feels in its execution the artist's perfect control of both subject and medium. "Chicken," a rather higher keyed work in a private collection, is a characteristic example of the spontaneous quality distinctive of this painter. A subtle harmony of blue, gray and brown, it typifies a document of realism, presented



"CHICKEN" *In a private collection* BY WALTER SICKERT



"LA RUE DU MORTIER D'OR, DIEPPE" BY WALTER SICKERT

in a most intriguing form and equally representative of his mental processes and methods.

In landscape, Sickert excels in bringing out the true essentials of scenic character. No profounder representations of Venice have been made since the days of Guardi or of Canaletto; yet he is equally, if not more, at home in scenes from the quiet, small, intimate bourgeois life of Dieppe, its cafés and its churches. In his "La Rue du Mortier d'Or, Dieppe" we have an impressionistic and at the same time a poetic interpretation of that which stands respectively for the social and the spiritual life of the seaside town. A similarly acute perception Sickert brings to his versions of certain little explored but highly interesting quarters of the London that he knows so exhaustively.

In technique Sickert's work conveys a superficial idea of ease that is extremely misleading. His method is indeed a laborious one, worked out through careful drawings and with an uncompromising jettisoning and diluting of material, pursued until the funda-



"CHAGFORD, DEVON" BY WALTER SICKERT



"CHOPIN" BY WALTER SICKERT

mentals of presentation are arrived at. Of his powers as a draughtsman, the chalk drawing of a recumbent figure, reproduced herewith, is an admirable example. Here a mordant quality of line combines with a subtle use of light and shade to obtain the effect at which he aims. As an example of his powers of composition, the "Chopin" instances well his sense of balance. Piano and player, picture and wall, all play their respective parts in design and composition.

Such figures, and more particularly the "Bloomsbury Interior" and "Chicken," show how, if Sickert is one of Hogarth's few artistic descendants, he is a son of his time in that he has completely divorced the obvious from his types of London life, a difference as noticeable as that between their times.

From the point of view of color, Sickert's work is of fine, although subdued, quality. When treating of the problem of light and shade, as for example in "Chagford, Devon," he succeeds in providing an effect of diffused sunlight without in any way losing hold of the essential elements of his subject. But as a landscapist he has a tendency to show himself somewhat more detached than as a portraitist, in which capacity he evinces a firmer grip. Nowhere does he fall into the error of filling a big, pretentious canvas when a smaller one is capable of producing an equal or a better effect—a fault common to many a latter-day artist. He knows unfailingly on what scale his ideas should be carried out to be made most effective.

Sickert already has given proof of his enduring quality by reason of his continued maintenance of his position as doyen among modern British painters in spite of the change of attitude which, owing to the enormous influence of the great French moderns, such as Cézanne and Gauguin, is making itself felt among the younger men —an influence which incidentally, to an incalculable degree, has transformed their output. He is as greatly esteemed by the artistic youth of today as by the perceptive, intellectual community of some fifteen to twenty years ago, a fact which in itself speaks volumes for the solidity and soundness of his aesthetic principles. From out of the welter of warfare waged on the field of British—nay of European—art, Sickert stands forth, an impressive, dignified figure, whose position can but become more honored with the passage of the years. His work belongs to the category of great art.

Photographs not otherwise credited are used by courtesy of Mr. J. L. Rayner



"YVONNE" BY WALTER SICKERT

FURNITURE FOR CHILDREN

Diminutive pieces built in Colonial times had sturdy, homely characteristics of their larger prototypes

HANNA TAGHAU

PERHAPS there is a no more insidious habit than that of furniture collecting. Like a winged spirit, it may lead on to the ends of the world, luring by the illusive hope of possession or calling with the insistent voice of certainty, or it may find satisfaction by pausing for a time in some fertile bit of territory and doing its hunting there, whether successfully or not.

Until a few years ago, our eyes, dazzled by the exquisite finish and graceful forms of furniture that came from the practiced hands of European craftsmen, could see little beauty in the naïve efforts of the American colonists of the Seventeenth Century who had neither the experience nor the requisite knowledge for true cabinet-making. They had no tools with which to work other than those that they made for themselves, and they had not yet the cunning to fashion fine objects, but they did possess the ability to produce sturdy pieces that were accurate expressions of the times and that perfectly answered practical needs. And therein lies the charm of these pieces. They are simple and honest, they make no fine pretensions, but they tell us more plainly than words how those early comers to the new world lived and struggled, what they needed and desired and how they came gradually to greater prosperity.

All these early examples are necessarily reminiscent of old-world models—what other sources had the colonists from which to draw?—but the execution is crude, as first attempts are always crude. The woods, too, were native—pine, beech, ash, maple, oak—which stamps them as being entirely American. Moreover, they were made strong and durable, for the wood was felled and hewn and shaped by hand, and they were solidly joined and pegged and dove-tailed, often being built without resort to iron. The turnings are delightfully inexact and "alive" for they were worked by hand on crude wood lathes operated by foot, quite unlike the present-day perfection of machine-made objects which seldom give even a

EARLY AMERICAN CHILDREN'S FURNITURE FROM THE ANTIQUARIAN HOUSE, PLYMOUTH, MASSACHUSETTS





PINE CHEST, EARLY EIGHTEENTH CENTURY

fillip to the imagination. The carving, too, is quaint and unaffected, showing how spontaneously some simple idea was conceived and made real. And as our interest is stirred more and more by this furniture that not only was made in America but was fashioned from native woods, our ardor burns when we come upon those rare little pieces that were built especially for children. How loving, how certain the handicraft that created them, and how sincere the sentiment that fostered them for domestic use!

We are told today when we go in quest of modern furniture for children that the demand does not warrant the making of significant pieces; that a child soon outgrows its childhood belongings, and that these then lose their usefulness. Yet the early craftsman who had to make by hand everything that he and the remainder of his community needed, seemed to think that a child's wants demanded as serious attention as did those of his elders. So he approached his task with a certain graciousness of intention that brought into being these delightful little pieces. No wonder they make so strong an appeal to us today.

It is interesting to find that almost every piece of furniture made then for the adult had its copy in miniature, and these small pieces were fashioned with such nicety that they have weathered the exigencies of many generations and still retain the charm that springs from their modest design and robust simplicity. It is truly an adventure to discover, for instance, the various types of chairs "in little" which perhaps do more to create the feeling of home than any other furniture. Brewster and Carver chairs, which typified the force and virile ideas of the early settlers, were reproduced with portentous gravity, as were wing chairs and settles, high backs and side wings, intended to keep out draughts, appearing in these crude little reflections of their larger prototypes. How fascinatingly prim and sedate they are—like children playing at going to church!



MAPLE HIGH CHAIR, ABOUT 1700

We more frequently meet the slat and ladder-back types with roughly woven rush seats and front and back posts often worn flat and feet almost gone from hard usage. Baby nature was the same then as now, and a little chair was often a cart or a sled or some other plaything in imagination. Little bannister-back chairs are far less common. Doubtless some of the most interesting examples of chairs for little people have been lost or destroyed, for it it is only in the last twenty-five years or so that we have felt a desire to preserve as much of this early furniture as possible. Arm chairs are more plentiful than side chairs, which emphasizes the fact that children's furniture was then designed to be, above all else, practical, for parents believed that a child should be safeguarded. The high chairs, too, are quaint and amusing. Many



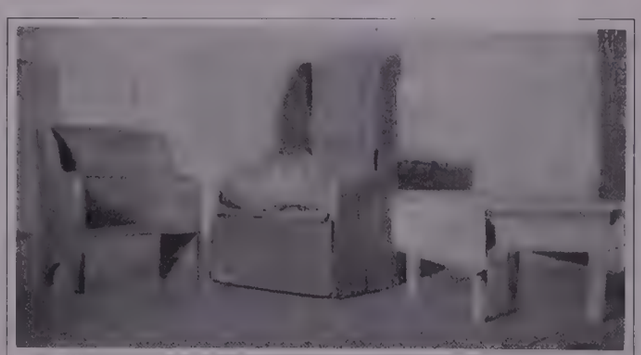
SMALL CARVED CHEST DATING FROM 1650-1700

were built with sturdy legs that sprawled humorously at the bottoms to lessen the danger of over-turning at the pressure of childish feet against a table. Windsor chairs, which were *persona grata* in every room in the house except perhaps the parlor, also lent themselves readily to reproduction in miniature, and the examples that remain are beguiling. Later, the so-called Hitchcock chairs, painted and decorated with stencilled designs in dull gilt, were also made in diminutive sizes, and sometimes the little rockers that were the vogue flaunted wide, hospitable arms for childish comfort.



OAK CRADLE DATING FROM 1625-1675

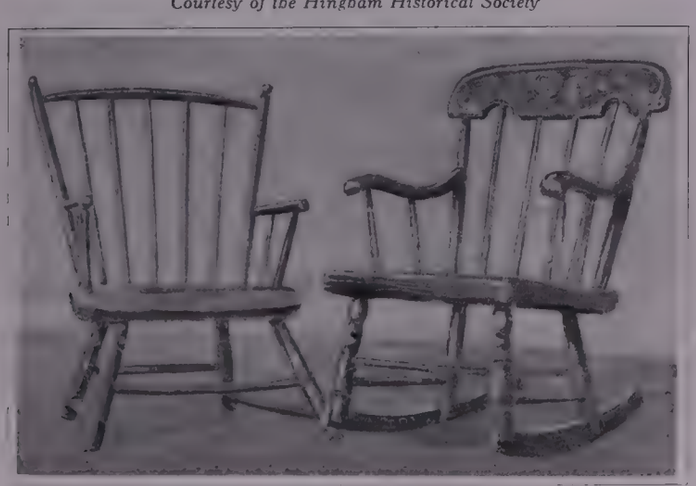
Surely this early type of furniture possesses a far greater decorative quality and is more comfort-giving than are most modern productions which attempt the daring and unusual, rather than the obvious and comfortable. Some of the present-day furniture designers seem fondly to believe that a child delights in associating daily with the grotesque forms of birds and beasts which have been twisted and cajoled into shapes for furniture. They go still further and make these bizarre creatures lurid with bursts of color. Even the infant mind has the temerity to rebel and turns with relief to something more natural and tranquil. Surely we can find nothing more fitting to present to him than faithful copies of these early stalwart types, as strong as the originals, yet light enough for him to move, for flimsy furniture has no place in the nursery where little muscles must be developed by play for the tasks of manhood.



EARLY SETTLE, TABLE AND CHAIR
Courtesy of the Hingham Historical Society

Early cradles and trundle beds were inspired by the essentially practical needs of the colonists, and their designs, although crude and lacking in delicacy of execution, fulfilled their mission well. Unfortunately, comparatively few examples have survived, but those that do remain stand as explicit witnesses of a happy domestic life. The room with the huge open fireplace was the center of household activities, for not only was the food prepared and served here, but all tasks were performed near the warmth of the glowing logs. Naturally, the cradle became part of the furnishing of this room, and while the fingers of the housewife plied the busy needle, her foot kept rhythmic time on the rocker. Practically all cradles were built with hoods to protect their occupants from draughts. The trundle beds, intended for older children, were made to slip under the large beds and were visible only when they were brought out in the evening for use.

EARLY WINDSOR AND STENCILED CHAIRS
Courtesy of the Hingham Historical Society



The subject of small chests, drawers and boxes is as fascinating and significant a theme as that of chairs. They make as subtle an appeal to the layman as to the collector, for they are fraught with human interest, with the sentiment of childhood, and are expressive of almost every phase of furniture making from the early Pilgrim



CHILD'S CHAIR AND TOY SLED, EIGHTEENTH CENTURY

types. Their styles are many, and, as in all hand-made objects, each one possesses the individual mark of some particular worker in wood. Whether the very early little boxes and chests were really intended for the use of children, or whether they were designed to hold valuable objects and stand upon larger chests, is a matter of conjecture. Perhaps they served both purposes, as many of the little benches and settles upon which children were permitted to sit were originally wagon seats. Many of these small chests are as suitable to present-day requirements as they were when they were made; others can be adapted to modern uses. For instance, the little chests that were used mainly to hold clothes and bedding would be triumphantly successful boxes to hold toys, an innovation that claims the attention of all decorators of children's rooms. The problem of storing toys so that the nursery may be tidy is one that is always open to some satisfactory solution. I have shown here some early chests and a little cupboard that lend themselves beautifully to such a purpose, and it would be well if we could again recover the simplicity of line that makes this early work of our cabinet-makers so worthy of admiration.



CHAIR AND CRADLE, SEVENTEENTH CENTURY
Courtesy of the Hingham Historical Society

Diminutive chests followed the evolution of their larger prototypes that found their beginning in the early dower chests which held all their owners' linens and clothing. There came a time when a drawer was inserted at the bottom of the chest, the upper portion still being kept intact as a chest. By degrees, drawers followed one upon the other, until finally the original form disappeared and gave way to what is now known as a chest of drawers. Long drawers in early pieces were far more common than two small drawers placed end to end. This was due, of course, to a recognition of the greater convenience of laying clothing full length without having to resort to many foldings. Almost all types of chests and chests of drawers, from the sturdy Pilgrim pieces of pine to the more sophisticated examples of the Eighteenth and Nineteenth Centuries in mahogany have miniature replicas which, from the historic and artistic viewpoints, are fully as significant as the large pieces for they also are manifestations of the fine aesthetic impulse that animated our early native art and craftsmanship.

Those who are touched by the humility of beauty in its lesser forms, who feel the sentiment of lovely, lowly things, will find the appeal of this early furniture for children irresistible, for although it makes no blatant claim, it possesses that vague thing called quality, which is as insinuating and happily subtle in a work of art as is charm in an individual and as winsome in its influence.

INTERNATIONAL STUDIO

SWEDISH ART IN COLOR

Nation's painters express desire of Scandinavians for brightness as a contrast with nature's somberness

Ghristian BRINTON

THE popular fallacy that color exists chiefly in the South, among the fiery Latins and in semi-tropical climes, is nowhere more convincingly disproved than in the Scandinavian countries, and particularly in Sweden. In point of fact the Southern peoples are not fundamentally coloristic in taste or temperament. A liking for pure, clear tones is typical of the Slavonic and Scandinavian nations, not of the Italians or Spaniards, who affect sober, austere hues, as relief, doubtless, from a too incessant solar stimulus.

Back in the dawn of history the gods in the flush of resplendent youth must have given Svea and its sturdy inhabitants, the Svear, a benison of color which during centuries has never forsaken this far-stretching land. The scattered embers of pagan watch-fires on the granite mountain tops were not entirely extinguished, and ever since, in the heart of the Swede, and in the sunset flare upon pine-crested holm and hillside, we note the same coloristic magic, that veritable cult of color so characteristic of the land and its people. Throughout the length and breadth of Sweden—from the green plain of Scania to the blue ranges of Lapland, from the sun-bleached skerries of Stockholm's outer archipelago to the purple, sea-lashed coast of Bohuslän—you encounter a color appeal that is continuous in its rich and varied intensity. And not to be outdone by nature, the inhabitants bedeck themselves in kind. Blue and red predominate with the Lapps; red and green among the general mass of the peasantry—a clear, tonic red and that bright parrot green which is doubtless a legacy from the splendor-loving Vasa kings and their realm on the Gulf of Bothnia.

Native costume, which achieved its fixity of character toward the close of the Fifteenth Century and began to be superseded by drab, modern dress in the early decades of the Nineteenth, has of late been revived, and never indeed in certain districts, such as Dalecarlia, did it become entirely obsolete. Here in the parishes of Mora, Rättvick, and Leksand the local costume persisted, just as the local speech retains a rugged purity of flavor that smacks of the stout-hearted peasant class which has more than once proved itself to be the mainstay of the country. Not alone outside, but indoors as well, is this same love of color, this positive necessity for color expression, manifest. Snugly tucked in huge snowdrifts or nestled amid tiny gardens with peonies flaming in summer glory about the beehives are the bright-countenanced peasant cottages filled with decorated chairs and cupboards, wonderfully woven or hand-painted wall and ceiling hangings, and a substantial array of domestic utensils, all carved and colored, not forgetting the capacious drinking bowls, usually red with fantastic figures traced in black or dark blue. In both form and color each of these articles goes back to early racial days,



"VADSTENA CASTLE" BY OSCAR BJÖRCK

and each reveals the living presence of a rich, if crude, creative imagination and an uncommon display of manual dexterity. What is customarily visible to the eye is, however, as nothing compared with the rainbow glory of the great bridal chests filled with their deftly designed and embroidered contents, not the least important of which is the traditional "bridegroom's shirt," upon which has been lavished much loving labor. A vast assemblage of this peasant handicraft may be seen in the Northern Museum at Stockholm, but the art still obtains among the peasantry, and the active revival of the peasant industries movement has fortunately insured it for the future.



"THE LISTENING HUNTER" BY BRUNO LILJEFORS

Possessing such a birthright, such a sterling sense of form, such an unspoiled well-spring of color, it would be strange if the more conscious product of Swedish aesthetic endeavor did not reflect something of this same chromatic opulence. The painter, however, has a fixed habit of closing

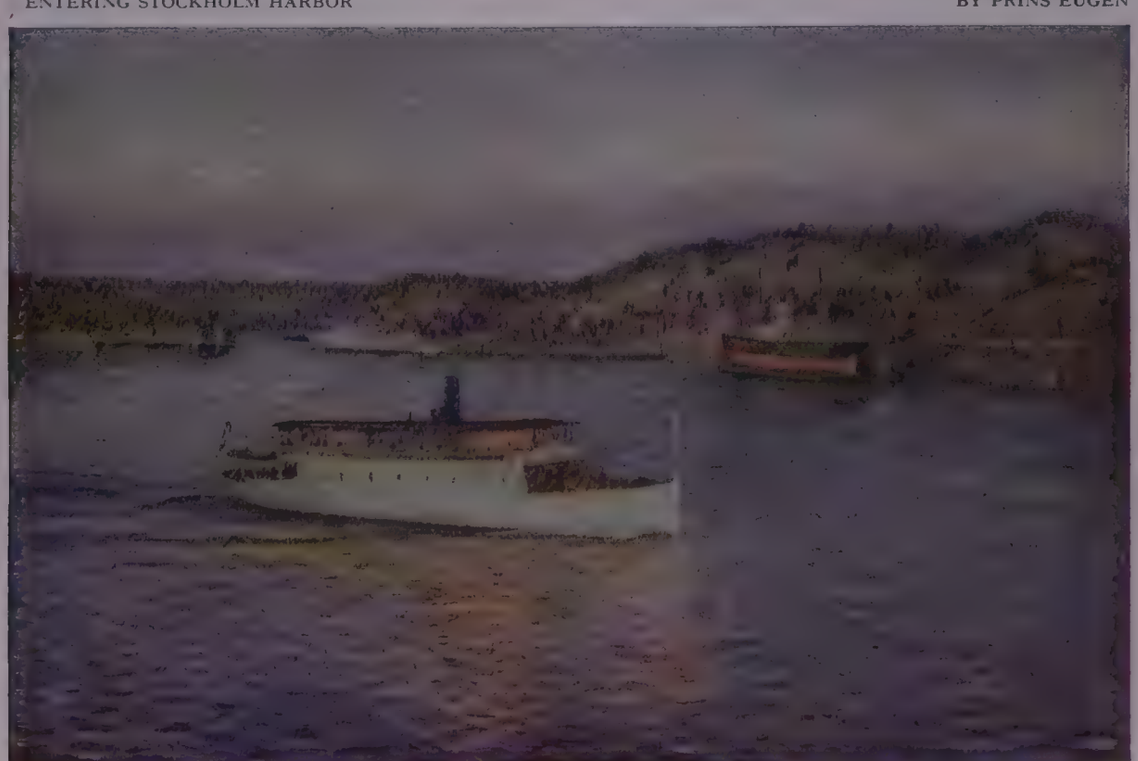


"PICNIC AMONG THE WHITE BIRCHES" BY CARL LARSSON

his eyes to the visible world and relying upon the manner of the museums. He is addicted, furthermore, to seeing things "in tone," as it were, without the vivifying contrasts of nature and genuine out-of-door observation. That which already has become conventional alone seems to him acceptable.

In Sweden as elsewhere it was the practice of the leading mid-century landscape artists, such as Fahlcrantz, Edvard Bergh, and Alfred Wahlberg, to emulate the romantic remoteness of Ruisdael and the Dutchmen, the specious pretence of the Düsseldorf school, or the dark brown effects so beloved of Diaz, Rousseau, and the Fontainebleau masters. There was a distinct feeling for nature in this work, but it was mainly nature seen through the dull gold frame of gallery tradition and the appeal of sentimental tonalism. A generation or so later, matters had improved not a little. The aspiring Swedes who foregather at Grez, and who numbered Larsson, Liljefors, Nordström and others among them, painted more informally as to subject matter and in lighter, fresher key. It was not without reason that the French critics of the early 'eighties of the last century characterized the Swedish school of the day as it figured in the annual salons as *la belle école blonde*. In response to the ringing call home so eloquently voiced by Richard Bergh, the little coterie of expatriates

"ENTERING STOCKHOLM HARBOR" BY PRINS EUGEN



returned to Stockholm and, banding together under the helpful but dictatorial aegis of the Konstnärsförbundet, proceeded to throw off Continental and academic convention and cast frankly about it for native theme and treatment. The



"CHURCH-GOING IN BOATS" BY CARL WILHELMSON

decade immediately following 1885 was the golden age of modern Swedish art. It was a period of national awakening, of courageous self-discovery upon the part of a group of painters each of whom achieved fame and recognition beyond the confines of his country. The talented but ill-starred Ernst Josephson, a veritable Swedish Manet; Anders Zorn, the magician of Mora, master etcher and painter of portrait and peasant lass; Carl Larsson, diverting water colorist and decorator; Bruno Liljefors, foremost animal painter of his generation; Fjaestad, synthesist of snow-clad forest solitude; the spacious-visioned Otto Hesselbom, the austere Nordström, Carl Wilhelmson, chronicler of the West-Coast farmer and fisherfolk; Eugen Jansson, luminous poet of Stockholm harbor, and Prins Eugen, born lyrist and decorator of distinguished attainment—these only are the foremost figures in a galaxy of talent which it would be difficult to duplicate in any country.

If you were to tour Spain with Zuloaga or Anglada, study the modern Lombard landscape school under the guidance of Fornara, visit Putz and Erler in the Bavarian Tyrol, or make the acquaintance of the latter-day Hungarians with Rippl-Rónai as host and mentor, it is doubtful whether anywhere, even in sympathetic Austria, progressive Czechoslovakia, or complex and colorful Russia, you would encounter that same degree of homogeniety and aesthetic solidarity that you meet today in Sweden. While in a sense eclectic in outlook, a legacy from their courtly and cosmopolitan past, the Swedish artists are essentially nationalistic in spirit and theme. You feel the impress of clime and country in these vigorous, broadly brushed canvases; and, not only national but also local in subject and sympathy, each artist boasts a particular *milieu* which he makes convincingly his own, and by which his work is immediately recognized.

Of the outstanding trinity of Swedish artists

whose position is acknowledged the world over—Zorn, Larsson, and Liljefors—the first two are gone, within a year of each other, yet no one who visited them in their homes can forget the experience. In his spacious, timbered house at Mora, within sight of his humble peasant birthplace, Zorn, during his latter days, lived the busy, congenial life of painter and country squire. His collection of archaic terra-cotta figurines and his famous cream-colored Norwegian mountain ponies were merely part of his cherished possessions that included all manner of peasant costumes and local antiquities of which, as a native Dalkarl, he was particularly fond. While he painted not a little at Mora, by the shining surface of Lake Siljan, his favorite studio was farther up country at Gopsmoor, where, in the primitive forest, he found complete freedom from worldly convention. Although in his free portrait sketches such as those of the Floda girl, the Rättvik girl, and many a red



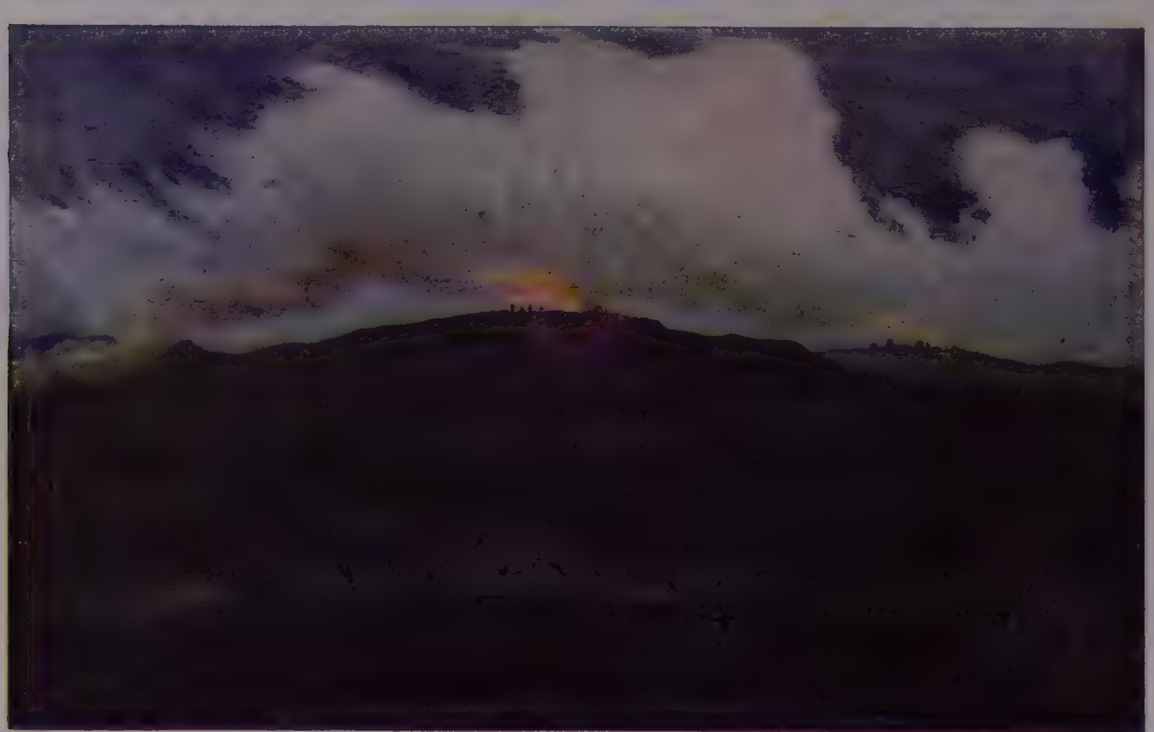
"MIDSUMMER DANCE" BY ANDERS ZORN



"THE DUEL" BY OSSIAN ELGSTRÖM

and green-frocked native lass, Zorn used color profusely, he was not so much the colorist as the luminist, the dexterous manipulator of light effect. Something of the crisp delicacy of water color, his first medium, always clung to his work in oils. That he painted with baffling brilliancy there is scant question, yet as to actual color his vision lacks warmth and sensuous richness. You have but to note these Mora *kullor*, in their simple cottage interiors, toiling in sloping sunlit field or dancing on Saturday evenings on their little island *bana* to perceive that there is a pensive potentiality to them which the one-time devotee of the rococo radiance of Egron Lundgren was unable to place upon canvas. The other resident of Dalecarlia, whose reputation outside of Sweden

"EASTER BONFIRES" BY KARL NORDSTRÖM



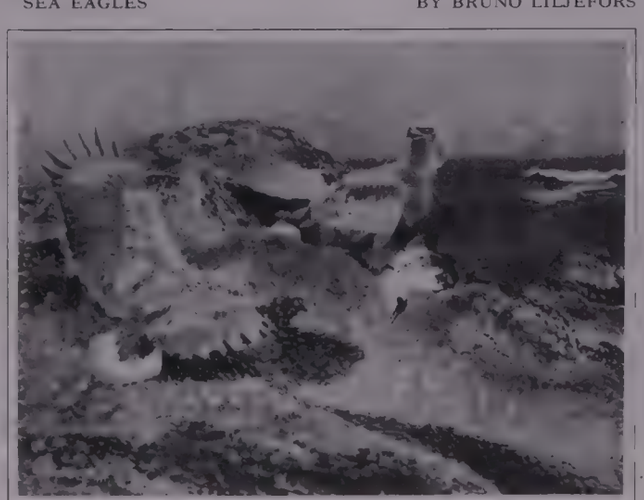
almost equals that of Zorn, was his colleague, Larsson, whose country home at Sundborn, near Falun, is familiar to all admirers of contemporary Swedish art. Originally a street urchin of Stockholm, Larsson and his wife, Karin Bergöö, settled



"OUR NATIVE LAND" BY OTTO HESSELBOM

at Sundborn, truly "on the sunny side," and from this happy spot and their quaint, colorful house radiated that series of incomparable water colors which has charmed and diverted an entire generation. To build and furnish a home after your own taste and then paint it for posterity was the mission of Carl Larsson. As you look back upon the delectable days spent there—as you recall the fresh, tonic color contrasts of the living rooms, the scent of lilacs, the shimmer of the fish-pond in the summer sun, and all the attentions and endearments of the hospitable household—you think of Sundborn as the very sublimation of Swedish life, domestic and aesthetic. No spot in all the land was so bright and bewitching, none so replete with simple, unspoiled aspiration and achievement. The surviving member of this famous trio, Liljefors, is a typical huntsman painter, as familiar with gun and rod as with brush and palette, with cartridge as with tube. The love of an entire nation for sport and the salubrious out-of-doors is epitomized in the veracious and convincing studies of the animal and avian world which this sturdy spirit has given us. Fox, horned owl, blackcock, wild goose and eider duck are his favorite themes, and he finds them now in the forests of Uppland or Södermanland, now along the Småland coast. Yet Liljefors is not so significant a colorist from the artistic as from the naturalistic standpoint. A tinge of Gallic greyness which he absorbed in France and a penchant for effects of protective mimicry have prevented him from achieving more positive results in pure pigment. Nevertheless, his canvases in the National Museum, at Göteborg, or in the private collection of the banker Ernest Thiel constitute one of the sterling chapters in the history of current art. And when you meet Liljefors himself in his retreat at Järna, perched midway between wood and water, or watch his wife feeding a pair of young eagles in the amber glow of a northern summer evening, you are not at a loss to divine why he ranks so high as both man and artist.

"SEA EAGLES" BY BRUNO LILJEFORS



Of the original group which did so much to regenerate contemporary Swedish painting, more have gone. They include Otto Hesselbom, painter of Dalsland lake and forest; Eugen Jansson, vibrant luminist, whose best canvases are his views of Stockholm, and Richard Bergh, por-

traitist and painter of indoor genre. The meek and struggling mission school lad, Hesselbom, had just attained international fame when he died. Jansson, debonair and witty, tasted success almost from the start. Bergh, who acquired a sound reputation in the field of current portraiture, won even greater laurels during the last few years for his discriminating and progressive administration of the affairs of the National Museum.



"SUNRISE" BY BRUNO LILJEFORS

Younger than the foregoing men, Sweden's royal representative of the arts, Prins Eugen, has been more definitely influenced by the contemporary decorative movement than was the case with his predecessors. He began as a refined and sensitive lyrist in mood and manner. He has evolved into one of the foremost, if not the foremost, mural painter in a land where, thanks chiefly to the efforts of Carl G. and Thorsten Laurin, the decorative treatment of wall surface in schools and public buildings has of late made extraordinary strides. Those familiar with the early paintings of Prins Eugen, such as "The Cloud," "The Forest," "Summer Night" and "Long Twilight," should not fail to note the luminous, synthetic treatment of his great altarpiece in the church at Kiruna or the superb series of panels that he has recently executed for the new Town Hall of Stockholm. Slowly and consistently he has evolved from an essentially lyric painter who preferred low-keyed harmonies, into a master of decorative ensemble to whom color and design possess their own sovereign significance. You may wonder not a little at such a marked progressive development. Yet you will doubtless find ample reason for it in a sympathetic and open-minded response to the aims and claims of the modern movement. Specifically, you will sense it in the stimulating beauty of the gleaming villa at Valdemarsudde, with its radiant, flowered terrace, its profusion of sunlight, the glinting sails gliding in from the Baltic, and the mighty granite eagles of Carl Milles that seem to beckon toward still wider vistas.

"MOONLIGHT" BY GUSTAV A. FJAESTAD

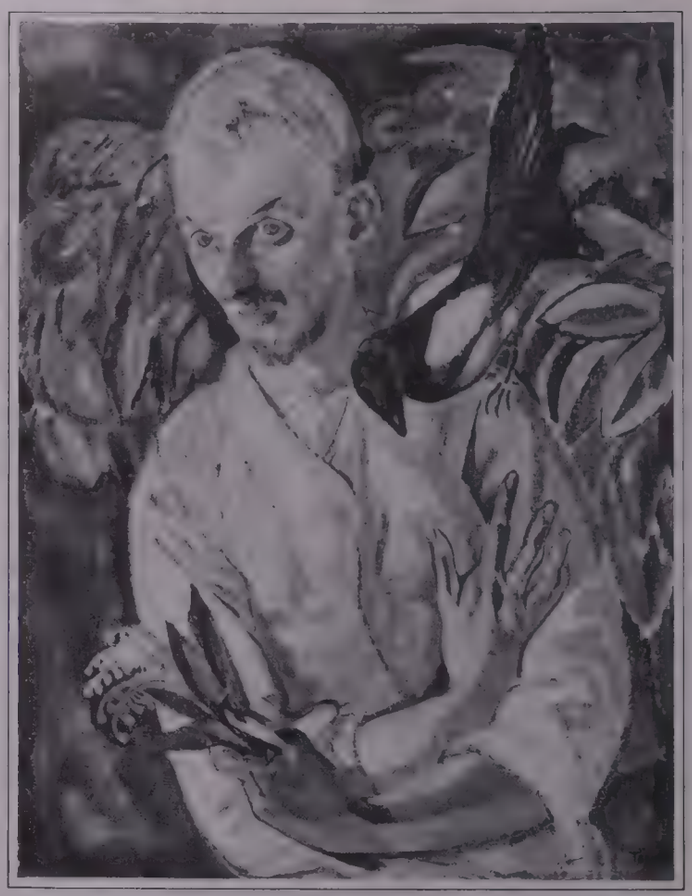


One naturally assumes that winter, which comes sooner and lingers so long in the Northland, would find its devotees in the varied panorama of Swedish art. Among such, the most prominent are Gustav Fjaestad, Anshelm Schultzberg, and Anna Boberg, the last of whom paints mainly in the vicinity of the Lofoten Islands on the Norwegian coast. In his picturesque home, Kampudden, at Arvika, and

farther north at Abisko, Lapland, Fjaestad, artist, ex-champion skater, sailor and handicraftsman of uncommon ability, devotes the major portion of his time to depicting snow effects. Displaying a genuinely decorative and stylistic vision, coupled with a spirited verity of observation, the canvases of Fjaestad are unique in their particular field. Something of the fantastic spacing of the Japanese wood-engravers is reflected in Fjaestad's work, which none the less remains vigorously individual. Schultzberg, who resides in a rambling old farmstead at Falun, where he dispenses bountiful hospitality, is more objective and naturalistic in outlook.

That vivid and positive coloration which is perforce lacking with the painters of snowscape finds ample scope in the canvases of such artists as Nordström, Carl Wilhelmson, Nils Kreuger, Per Ekström, Axel Sjöberg, Emil Zoir, and others who as a rule devote themselves to a single, specific locality. In most of these men you discern the same successive evolutions from a species of lyric tonalism to conceptions more coloristic and decorative. Nordström has year by year gained in depth and vibrancy. Wilhelmson's sober farm laborers and rugged Bohuslän fisherfolk glow in the radiance of summer sunlight, while the lean horses so beloved of Kreuger graze in the bright, yellow-green pastures of Öland or wade in the burnished blue of brackish waterways. This pantheistic love of nature and the brilliant, although short-lived, solar glory which has been vouchsafed the Northern peoples finds its apogee in the canvases of Ekström, a native Ölander, who paints the gleaming disk with a freedom and *furia* that recall the sunsmitten Dutchman, Vincent van Gogh.

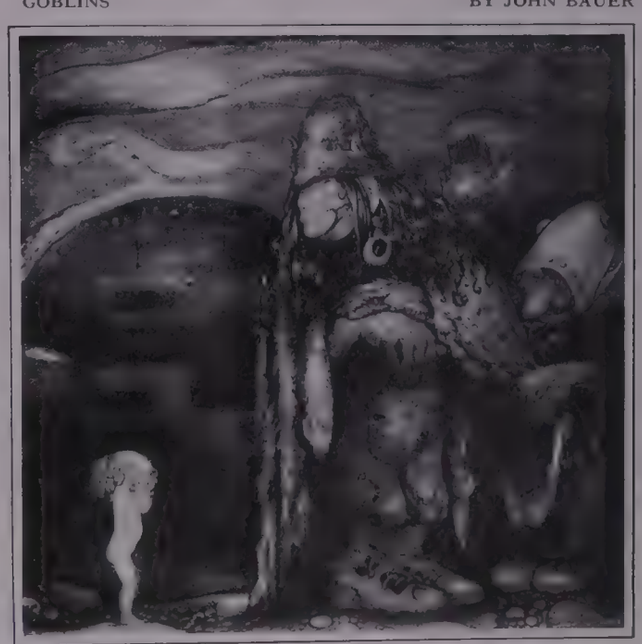
Viewed in perspective, the contribution of this group has proved of unquestioned value and significance. Its courageous protagonists accomplished two notable things. They recaptured the national sense of color, and they liberated painting from a slavish servitude to objective representation.



"THE PHANTASIST" BY AXEL TORNEMAN

That which Swedish art as a whole reveals is a single, organic unity of development. The precious link that binds together primitive effort and the more sophisticated production of later days has never been broken. This work displays a sturdy, whole-cast national physiognomy. Foreign influences have been either beneficial or ephemeral, the fundamental basis of Swedish graphic and plastic expression remaining typically native. The mantle which nature plus human imagination and aspiration spreads over the rugged, forthright countenance of Svea is many-hued and brilliant. Something in the heart of the people called for contrast to the deep green of pine forest and the cold whiteness of the snow, and that call has been generously answered. It has been answered from the blue Gateway of Lapland to the rose-brightened ruins of Visby.

"GOBLINS" BY JOHN BAUER



Photographs and color plates by courtesy of the American-Scandinavian Foundation

Tut-ankh-Amen's General in Stone

THIS statue of Harmhab (generally spelled Horemheb but now used in the other form by Breasted) was executed before he was king of Egypt, while commander-in-chief of the armies of Tut-ankh-Amen, about 1355 B. C. It now belongs to the Metropolitan Museum of Art, having been purchased with a gift of $27,000 made by Mr. and Mrs. V. Everit Macy. It was discovered last year on the site of the temple of Ptah at Memphis. Of gray granite and life size, the work shows the general as a scribe writing a hymn to Thoth, a role more indicative of his character than a warlike garb, for this man, virtual ruler of Egypt under at least two kings before he himself ascended the throne, won his advancement by politics, rising from the position of scribe of recruits under Amenhotep III to be the power behind the throne.

The statue is remarkably well preserved, having lost only the right hand, which held the reed, and the nose. The latter has been restored in plaster by the Museum. This is not to be taken as an exact portrait for, in accordance with Egyptian custom, the face was carved to express rather the general characteristics of Harmhab's lord, the youthful Tut-ankh-Amen.



STATUE OF HARMHAB
GRANITE, 1355 B. C.
Courtesy of Metropolitan Museum of Art

EARLY COPTIC TAPESTRIES

Styles, characteristics and chronology of textiles of the old Egyptian Christians revealed by rare specimens

M. S. DIMAND

TO THE dry soil of Egypt we owe the preservation of textiles quite unknown among relics from other provinces of the Roman empire. These textiles, from early Christian burying grounds of Akhmin, Antinoë and other sites, consist of garments, cloths and their fragments. The Christian dead were, at the beginning of this era, buried with mummification like the pagans, but from the Third Century they were interred without mummification and in garments which they had worn in their lifetime.

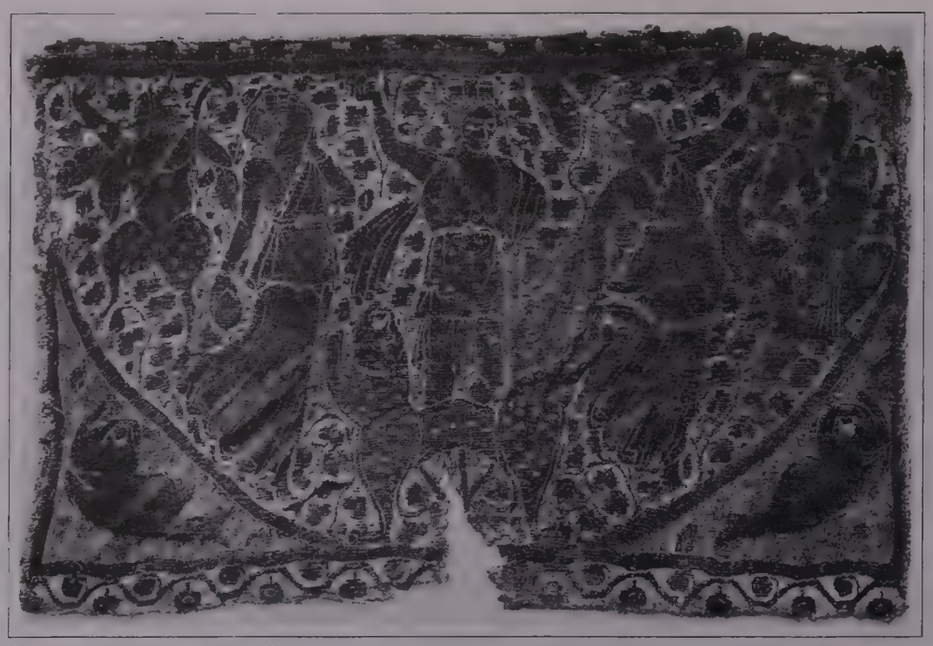


TAPESTRY-WOVEN PANEL, HELLENISTIC STYLE, SECOND-THIRD CENTURY A. D.

Courtesy of the Museum of Fine Arts, Boston

The principal garment in the Roman period was a linen tunic with magnificent tapestry-woven ornaments in wool. We find several dispositions of the ornaments. Generally the tunics were adorned by shoulder-bands, known as *clavi*, of different lengths, reaching to the waist or running the whole length of the garment. Other tunics show a broad band around the opening of the neck and between the shoulder-bands, stripes around the sleeves, squares or roundels on the shoulders and near the edge, where sometimes is a band returning from the horizontal to the vertical at front and back. Another garment, worn over the tunic, was a cloth of different size and form, sometimes semicircular and sometimes square, the former called *toga* and the latter, *pallium*. The latter was most frequently used, and, like the tunic, was richly decorated.

Some of the types of cloth excavated from tombs were not garments but only hangings or covers. On these we find various kinds of orna-



"TRIUMPH OF BACCHUS" TAPESTRY-WOVEN PANEL, THIRD CENTURY A. D.
Courtesy of the Metropolitan Museum of Art

mentation. A frequently used type consists of roundels and two parallel bands at each end of the weave. Other cloths used as garments show parallel bright bands at the ends with different ornaments and scattered motives on the surface. This method of ornamentation was most suitable for garments. Other cloths were decorated with pilasters, arches or symmetric borders along the edges, or they possessed angular ornaments in forms appropriate for curtains, hangings and covers, similar to those known from the mosaics of Ravenna and from ancient illuminated manuscripts.

Looking at the decorated parts of the Coptic garments and cloths, of which well preserved specimens are in the Metropolitan Museum of Art, Cooper Union, New York; the Boston Museum of Fine Arts and similar institutions, we find both monochrome and polychrome figures and ornaments. The treatment of these motives show us two different styles: the Hellenistic and the Oriental. The oldest of these tapestry woven stuffs are of the Hellenistic style and belong to the Second or Third Century A. D., although bearing designs of earlier dates. The subjects of the designs were figures and scenes known from the Greek and Roman mythology, such as Hercules, centaurs, Pan, Apollo, Orpheus, Bacchus, amorettes, hunting scenes, warriors, dancers, all excellently executed in purple wool and with details in undyed linen thread. The "Triumph of Bacchus" and vintage scenes are numerous in the Coptic textiles. Bacchic figures, men and winged boys appear amid the branches of the vine accompanied by satyrs and other dancing figures, either nude or dressed, in delightful rhythms. Also popular in the Hellenistic period were various animals, such as the lion, the antelope, the hare and birds. Even here one may observe the excellence of the naturalistic treatment, as, for instance, on a panel with a hare, now in the Boston museum. This tapestry is one of the most important examples of the Hellenistic tradition. The hare, crouched across a vine branch, is nibbling at the grapes. Admirable, too, is the contrast of colors: the hare in dark purple, the vine branch in realistic shades. The technique and composition are in accordance with the style of the early Roman mosaics.



TAPESTRY-WOVEN PORTRAIT, HELLENISTIC STYLE, THIRD CENTURY A. D.
Courtesy of the Metropolitan Museum of Art

Most of the textiles of the Hellenistic style belong to the Fourth Century, A. D. Many classic writers of that period describe the splendor of the garments of their day, comparing them with painted walls. An excellent example for this kind of garment is a *pallium* pictured herewith, now in the Kaiser Friedrich museum in Berlin. Toward the end of that century, when Christianity became the official religion in the Roman empire, a new period for the arts began. Amid the pagan figures and scenes appeared Christian emblems and symbols, Orpheus and Bacchus receiving Christian significance. However,

in the Fifth Century the Hellenistic subject and style gradually disappeared. The old Graeco-Roman figures lost their vitality and motion. We recognize new ideas, new artistic tendencies, coming from Oriental sources. Instead of the individuality of the figures, one finds conventionalized forms. In the work of this century also we find illustrations of Biblical scenes and saints. Among the floral motives, however, were the palmette and the Egyptian lotus. The latter figure, with the flowers arranged in rows, is found on a tunic in the Kaiser Friedrich museum and pictured with this essay. The weavers, who in the Hellenistic period were well acquainted with all the methods of realistic painting, were now interested only in the decorative appearance of the motives, a transition which constitutes one of the most interesting phases in the history of art. The difference between these two styles can best be seen if we attentively follow the transformation of the colors and their function. In the Hellenistic style, from the Second to the Fourth Century, the color nuances served to produce the realistic effect of the human figures and floral motives. In the next stage, in the Fifth Century, which leaned toward the Oriental style, the motives were still correctly drawn but the colors were used decoratively with the intent to obtain evident plastic effects of light and shadow.



TAPESTRY-WOVEN PALIUM, HELLENISTIC STYLE, FOURTH CENTURY A. D.
Courtesy of the Kaiser Friedrich Museum, Berlin



"VINTAGE SCENE" TAPESTRY-WOVEN PANEL, HELLENISTIC STYLE, THIRD CENTURY A. D.
In a Private Collection

In the Sixth and Seventh Centuries we find the Coptic-Oriental style fully developed. The weavers neglected the organic forms and principles of proportion, reducing the figures to a decorative scheme. The variation of colors was without regard to nature. The best idea of this style is given by a fragment of a tunic in the Boston museum. The shoulder-bands are ornamented with rectangular compartments with decoratively treated figures of saints, alternately of long and short stature, the first ones resembling the oblong, ascetic figures of the Romanesque art known from the French cathedrals.

In the last phase of the Coptic-Oriental style, in the Eighth and Ninth Centuries, the figures and scenes became still more decorative and schematic. The faces show only parallel lines with essentially decorative function. The figures were spaced in compartments of different colors: yellow, green, blue, violet, all with dark outlines on a red ground. The motion and vitality of the figures, which previously depended upon correct design, were now emphasized by color contrast. The colorations, however, never ceased to give the impression of



COPTIC TAPESTRY-WOVEN TUNIC, FIFTH CENTURY A. D.
Courtesy of the Kaiser Friedrich Museum, Berlin

the glaring polychromatic effects of certain types of primitive textiles from eastern Europe. The textiles of this period are also worthy of attention because they recall in many ways the contemporary Christian enamels in polychrome cloisonné, a technique derived from the Near East. Both these textiles and enamels impress one by a great and similar richness in coloration and the decorative treatment of figures. The conspicuous interest of the weavers in reproducing these jewelry works is best seen on stuffs where precious stones in different colors are copied or imitated. In all these textiles the decoration is commonly bordered by floral and geometrical ornaments. Among the floral motives we find the vine and the acanthus as the favorites. Frequently there appear interlaced vines or acanthus scrolls realistically treated, the vine branches forming circles containing different kinds of plants such as the pomegranate, the fig and the laurel. Common, too, are fruits and flowers in purple on a white linen ground or in colored wool, always of realistic form. Other bands or panels are bordered by leaves, rosebuds and rosettes. The rosettes are sometimes scattered over the surface of a garment in a manner similar to the ancient Egyptian, or they formed diapers of open lozenges. The geometrical borders consist mostly of interlaced ornaments. A notable feature of the Coptic-Oriental style was the borders of small, variously colored rectangles, red, blue, yellow or light or dark green. These borders were a reflection of the ancient Egyptians, as becomes more evident when we compare the Egyptian paintings, the coffins and jewelry in the Metropolitan museum with the exhibited Coptic textiles of the later style. In both types is a great similarity in the arranging of colors. This imitation of the old Egyptian elements did not rest with the textiles or other arts of the Copts, but is everywhere apparent even in their religion, literature and philosophical systems. The Copts, as the Egyptian Christians are called, shook off the Hellenistic forms introduced by the Greeks, and in forming the national Coptic church they even adopted the ancient Egyptian hieroglyph, the ankh, making it a Christian symbol.



TAPESTRY-WOVEN SHOULDER BANDS, SIXTH CENTURY A.D.
Courtesy of the Museum of Fine Arts, Boston

PHONOGRAPHS *as Art Furniture*

Cabinet makers and interior decorators adapt designs of the past to make cases harmonious with interiors

ELEANOR HAYDEN

When music delights the ear, why should a musical instrument offend the eye? Yet until the present, with rare exceptions, instruments developed since 1800 were built with all possible care for tonal qualities, but with little thought of design for the beautification of the rooms in which they were to be used. Previous to that time, in the latter half of the Eighteenth Century, spinets and harpsichords often were made delightfully decorative with cases specially designed for royal owners. In Italy they were elaborately carved and had gilded bases, and the tops were painted with landscapes. In England, designs by Sheraton were developed in satinwood with inlays of tulipwood, and others of mahogany were painted by Angelica Kaufmann in the Italian manner. Few such instruments were manufactured, however, and those that have survived have been gathered into museums and private art collections. The harpsichords and spinets built for professional musicians and for the homes of amateur music lovers at that time had simple cases of walnut or mahogany with turned legs and stretchers.



CABINET DESIGNED BY WILLIAM PIERRE STYMUS, JR.

This cabinet, with raised lacquer decoration and hand chased bronzes, is true to the best Chinese traditions

Since those days musical appreciation has become part of the education of almost every person in America and Europe, so that musical instruments are to be found in the cabins of miners as well as in the drawing-rooms of those luxurious homes which are perfectly appointed in every architectural detail. Yet, strange as it may seem, the cases of pianos or of phonographs, which reproduce the music of the masters, have been little better designed for the homes of otherwise harmonious furnishings than when made in the most inexpensive way. The rapidly increasing appreciation and knowledge of design is now noticeable, however, in the furnishing of homes of every class in America. When one considers that in almost every high school, private school and college there are courses in the history of art or in home decoration, this widespread interest in and awakening to beauty of design as applied to the appointments of even a simple home can be understood. In addition to this work in these educational institutions, the magazines devoted chiefly to home decoration and appealing to the more wealthy classes now reach more than two hundred and fifty thousand homes, while the so-called women's magazines, which also publish practical and fairly correct information on period styles and home decoration, enter more than eight million families. With this widening knowledge and appreciation of music and design has come a demand for better architecture and more consistent interior furnishings. More and more often the mistress of a home demands that everything in her house conform in character, period and design to its architectural style, so that this demand for domestic beauty is becoming almost world wide.

For several years there have been available for those instruments reproducing music cases which were more or less true in type to the well known designs of popular architectural periods. Some of these so-called period models have been well made from beautiful woods but badly designed in proportion and detail. Yet all of these specially designed phonograph cases produced in the last few years have been so greatly improved over anything



CABINET DESIGNED AND EXECUTED BY H. F. HUBER COMPANY

Court cupboard, walnut inlaid with contrasting wood, for a Sixteenth Century English or Italian room

made in the preceding period that they have been enthusiastically received because each became a harmonious part of the furnishing of the room in which it was placed, a unit of the whole decorative scheme rather than an offensive note.

Now that the mechanical reproducers of music have become so highly developed that they duplicate an artist's work in a manner comparable in every way with his best concert performances, they are becoming more and more often permanent parts of the decorative scheme of the beautiful homes in which they are regarded as necessary for entertaining. Consequently architects and decorators have found a growing need for encasing them in cabinets which are worthy of their surroundings and are built also to preserve all the acoustic qualities of the instruments themselves. Sometimes old cabinets of lacquer or carved oak have been converted into cases. Again an old walnut credenza from early Italy has been used to hold a fine instrument in a house of Seventeenth Century Italian inspiration, but while these cabinets, whether antiques or copies, serve every requirement of decoration, they were not built for this purpose and with a knowledge of acoustic values, so that the instruments lost much in tone when they became beautiful pieces of furniture.

Several of the best designers and makers of cabinet furniture have been working in cooperation with a builder of the finest musical instruments made in America to produce cabinets which meet every requirement of tonal accuracy and at the same time satisfy every demand of design and construction for the decoration of the homes of their clients. These designers and decorators, who constantly create complete interiors of architectural harmony consistent in line and scale as well as in colors and materials, now even make one of these cabinets a center of interest or the leading note in the room instead of trying to hide the musical instrument by various devices as in the past, for these new consoles and chests are equal in beauty of design, in detail of hand carving and hand decoration to the work created by the masters of furniture making in England, France or Italy in those ornate periods of the past.

The art of cabinet making has reached a high plane in New York, due in part to the arrival of skilled workers from European countries. Drawn here by higher wages, better standards of living and more favorable opportunities of doing individual, original work, these carvers and decorators, cabinet makers and designers, whose forbears were trained for generations in their arts, are now making furniture which not only follows the best traditions of the past but also adapts its designs to the needs of present-day social life and the hidden construction of old pieces to the require-



Cabinet Designed and Made by H. F. Huber and Company

Carved Italian Walnut with Landscape Panel and Medallions Heightened with Color in the Seventeenth Century Italian Style

Courtesy of the Aeolian Company



Cabinet Designed and Made by William Baumgarten and Company

Carved, Gilded and Decorated in the Eighteenth Century Venetian Style

Courtesy of the Aeolian Company

ments of permanency in our peculiarly uneven climate. Now, these decorators who have coöperated with the manufacturers of the Vocalion in this achievement not only have the advantage of being able to incorporate in their interior schemes musical instruments which combine the highest development of tonal reproduction with pieces of furniture which have their place as consoles or cabinets, but these beautiful instruments are available for use by other decorators, by architects and by the many individuals who enjoy planning and arranging their own homes in accordance with their personal preferences for surroundings.

Whatever architectural style may have inspired the decorative plan adopted for an interior, a musical instrument can be selected which will be a harmonious part of the room. For instance, the early Italian styles successfully adapted to our needs often require such a mellow, soft toned walnut chest as that with panels of marquetery and simple hand carvings, for it will harmoniously fit into one of the spacious, simple interiors made in the Sixteenth Century Italian manner. And as this same style of court cupboard, as it was called, was made by the Italians whom Henry VIII took to England to decorate his castles as well as by their followers, it is suitable also for an interior of early Elizabethan or Tudor architecture. The elaborately hand carved walnut cabinet after the Florentine manner of the Seventeenth Century is designed to be used in an Italian interior of this period, which calls for the great intricacy of detail which then was carried into every appointment of the home and also into personal adornment. Then, as the Spaniards adapted their furnishings from the palaces of the Italians, this cabinet might be used fittingly in the many interiors inspired by Spanish architecture which have grown up along the paths of our southern and western states, for in character of hand carving and design it is very similar to the work of the Spanish cabinet makers of that day, who also constructed their furniture from walnut and finished it with this soft, dark patina. A smaller cabinet, lighter and less formal in design, has medallions of hand-carved heads of composers decorating its walnut case, while a delightful architectural painting after the Venetian manner forms the central panel. This is suitable to less formal rooms in the later Italian style and is so beautiful as an example of



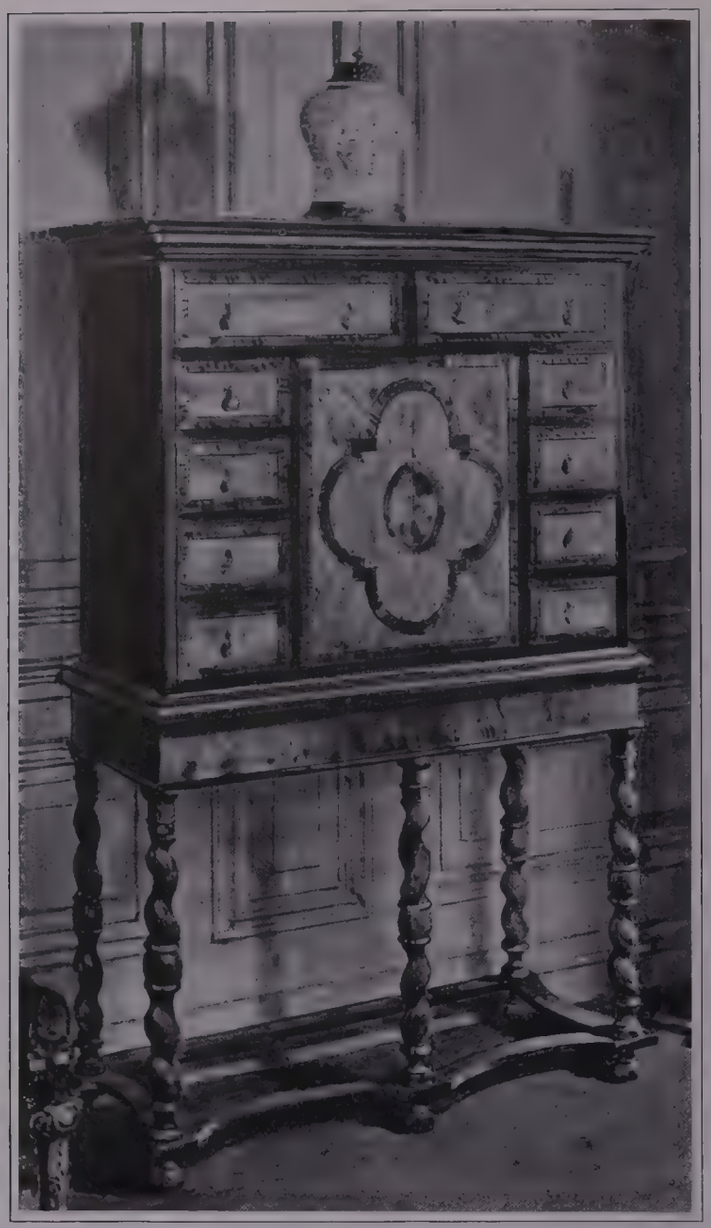
CABINET DESIGNED AND EXECUTED BY D. S. HESS & COMPANY

Dark toned walnut cabinet, elaborately carved, suggestive of early Spanish or Italian styles



CABINET DESIGNED AND EXECUTED BY THE TIFFANY STUDIOS

A beautiful adaptation of an Adam commode; satinwood with painted inlays



CABINET DESIGNED AND EXECUTED BY W. & J. SLOAN
Made of walnut with inlaid panels

fine furniture making that it might be the dominant note of the room.

In England, the transitional lines and construction from the William and Mary to the Queen Anne types of design were so slight that many of the same outstanding features, such as choice of woods, inlays, shapes of handles, are common to both periods. The chest of inlaid walnut on a base with turned legs has many features of the William and Mary designs, which were influenced by the Flemish, and might be used harmoniously with furniture of this period as well as with the Queen Anne style, which followed it by only a few years. The more distinctly Queen Anne console of walnut and mahogany shows the transitional influence from that day, when walnut was used almost exclusively, to the early Georgian period when mahogany was first introduced into England as a rare and precious wood, so that this model would be quite suitable in a room in which either of these styles was the dominating note of the decoration.

Decorators and architects are coming to realize the charm and interest which can be achieved in an interior by the use of transitional furnishings rather than by a too strict adherence to a particular style, which gives the effect of a museum setting rather than the charm of development so necessary to a livable room. The famous castles and houses of Europe which inspire our architectural and decorative work today were assembled by several generations of owners and not in a single year. So an interior which groups a collection of furnishings ranging over a hundred years or more in design and construction, but harmonious in line, in color, in texture and in scale, is most interesting because the transitions of style changed so slowly.

Early in the Eighteenth Century traders from England and France carried home from the Orient wonderful chests of lacquer, brocades, printed silks, wall paintings and wood carvings as well as intricate hand-wrought metal work, and these treasures became the inspiration of the vogue of Chinoiserie which swept over those countries in designs of furniture, wall paintings, screens, printed linens and brocades. These brilliant colored lacquer chests with their hand-chiseled metal locks and hinges were placed by their owners on bases which were elaborately carved and gilded in the rather rococo manner favored by Louis XV and the nobility of England, which copied its furnishings from those in the palaces of France. So a beautiful, formal drawing room, an entrance hall of Louis XV or an elaborate early Georgian effect might be created around the decorative Vocalion cabinet which is finished in Chinese blue-green lacquer with raised figures in silver leaf and placed on a base elaborately hand carved and adorned with glazed English silver leaf and with exquisitely hand chiseled key plates, corners and hinges of silver bronze. This cabinet has its interior lacquered harmoniously with the exterior so that when the doors are opened to facilitate the use of the musical instrument within, it is always a beautiful unit of decorative furniture.

Another example of the Chinoiserie style is a black lacquer cabinet on a base carved after the Chinese manner and decorated with contrasting woods. The hand-chased metal mountings are finished in antique gold, which tones into the gold-

raised lacquer decoration of the doors and side panels, while the interior is finished in Chinese red, as were the original cabinets. This beautiful piece of modern lacquer and carving would be both correct and delightful as a part of the decorative scheme of a Georgian room in which Chippendale furnishings predominated, as were the old Chinese cabinets in the drawing rooms of Georgian England in which they formed decorative contrasting notes. The great Chippendale, charmed by the beauty of the Chinese pieces taken to England and by the lacquer work done in China for English cabinet makers, journeyed to China himself in search of new inspiration and incorporated Chinese motives and design in much of his later work.



CABINET DESIGNED BY D. S. HESS & COMPANY
Carved mahogany suggestive of Georgian design

Another cabinet designed for a Georgian interior has those characteristics of the early Georgians who were so often inspired in their choice of detail and proportion by the French designers of the days of Louis XV and developed elaborate and beautiful hand carving in mahogany, which became the vogue in England. Such a cabinet or commode is harmonious with furnishings of early Georgian and also of Queen Anne style, for the transitional and inspirational elements of design are predominant in the pieces modeled after both these periods.

In the later years of the Eighteenth Century, the revival of the classic styles was influenced by the excavations at Pompeii. In the fashionable houses of England and in the palaces of Louis XVI the furnishings became distinctive for their delicacy and restraint. The brothers Adam carried this new influence to England and developed, as well as an architectural style, furniture, fabrics, silver and other appointments consistent with it and characterized by a delicacy and charm which has never been surpassed. As other designers of their day, Sheraton and Hepplewhite among the best known, followed this style, the cabinets and consoles designed by them are harmonious with the furnishings of this lighter, more restrained late Eighteenth Century style which has come to us in beautiful antiques from Italy, France and England. A cabinet designed from an antique by Adam is developed in rare golden satinwood from India and decorated by hand with floral motives after the colorings of the original. This is an exquisite piece of cabinet work worthy to be used with the finest of antiques and to form a center of interest or keynote of a decorative scheme in the later Eighteenth Century English or French style.

As Italy inspired the best in furniture design and decoration for France, Spain and England since the early Sixteenth Century, so our decorators today are drawing on this rich background of inspiration, and the Venetian palaces of the Eighteenth Century offer much that is adaptable to the formal home of today. A cabinet designed in the Venetian manner is finished in a gray-green glaze with gold accenting the relief carving, and decorative landscapes have been painted on the doors. The top of this cabinet is a fine example of marbelizing in the Italian manner, and the interior is finished with a parchment toned glaze. This cabinet was executed after designs from the Venetian inspiration as developed in France and is therefore consistent in an interior of Venetian treatment, which now is regarded as most fitting for a town house, and also in a formal interior of Eighteenth Century French decoration.

So musical instruments of today, especially those for reproducing the music of the masters of the past and present, need not be out of harmony with their surroundings, but may now have the dignity of well selected and carefully designed appointments which are consistent with the architecture of the most luxurious house. In addition to being a beautiful enclosure for a fine musical instrument, each cabinet is a practical and adequate case for a large library of records of concert performances of classical and modern music by the world's greatest artists.

Photographs by courtesy of the Aeolian Company

RUBY LUGREZIA'S *Aesthetics*

A picture of materials, processes and reactions when a children's museum does duty as a melting pot

KATHARINE GIBSON

RUBY LUCREZIA sits at a little table in the Children's Museum playing with design blocks. She also evinces disdain—when she can remember to do it. Speaking to her best friend, who is her quiet and constant shadow, she says in a voice pitched high so that it will be certain to reach the ear of the assistant:

"Prina, I onlys play with these 'cause of little Carmen here. He cries when the blocks they don't fit, and he makes a pound with them. Teacher, she don't like the pound."

The nerves of the assistant wince. She prays that Carmen will not raise his grimy baby fist and "make a pound." If only he will wait until next week "when we have a noiseless cork top for that little table!"

The room is seething. The "melting pot," of which the Children's Museum is a part, is boiling over, and dribbling down its sides is this tightly assembled mass of miscellaneous small figures. These little forms are fairly a part of the place; they seem to be pressed into all the spaces of the room—a richly colored, gem-like inlay of surgent childhood. Many are drawing on much thumbed paper clipped to small blocks of binder's board, some are reading, some are "lookin' through them spy-glasses at old King Tut" (playing with stereoscopic views of Egypt), some are crowding Ruby Lucrezia, Carmen and Prina off their chairs. Many stand on the side lines, ready to jump into the place of him who leaves his post if for but an instant. The assistant presses through the groups to the side of a small boy who is standing, stereoscope in hand. One is supposed in this room to sit when one spies at dead Egyptian monarchs. It is a rule. Somewhat sternly the assistant says to the small boy:

"This is the third time I have told you to sit down. Now, I want you to sit."

Indignation spreads over the child's face. His nondescript gray eyes cloud, his stubbly hair rises like that of a cat's tail "blown up." He retorts:

"Naw, it ain't de thoid time you asked me to sit down. I'm de thoid boy in a red sweater what you'se asked to sit down."

True. Individuality has been overlooked in the throng. The assistant apologizes. She is rewarded by a bright-eyed grin of relations restored—that melting quality of children.

This would not have happened to Ruby Lucrezia. She is distinct in the group. "It's because she's so 'smarty,'" the very young secretary explains. "She is always doing something to make you look at her." Yes, she is; but that is not all. She is very much alive and of that type of hybrid that thrusts itself on the attention of all who work with foreign groups in this country. Her name suggests the somewhat polyglot evolutionary process which she represents. Ruby seems to be symbolical of a kind of surface glitter. The rubies which inspired her name were no doubt red glass, possibly in cheap ear rings. Lucrezia, on the other hand, is reminiscent of the golden glory of the Borgias. Ruby Lucrezia has, in addition to her smart airs or, perhaps more accurately, buried beneath them, a



PORTRAIT OF JOHN, LORD FITZGIBBON
BY GILBERT STUART

foundation of old-world charm that is quite evident. Her skin is a rich, golden olive color. Her eyes sometimes are dimmed with a haunting, vision-filled look which sets her apart from the eager-eyed, searching young Americans, but usually she out-dazzles them. She can shine so! Her hair curls wildly. If only she would not comb out her "bob" so that it looks like the coiffure of a South African head hunter!

"Them blocks is just for babies," Ruby Lucrezia remarks after a half hour of absorption. "Come on, Prina. Let's go upstairs." She fluffs out her skirts like a small preening bird and gives a professional pat to her hair. Taking Carmen by the hand, she leads him in a masterly way and faster than his fat, short legs can well carry him so that he looks like a certain leaning tower in his native country gone finally beyond its center of gravity. Prina follows them quietly, a shy little figure with no sense of the power to flaunt. "Gettin' like the kids in school" has not yet entered her consciousness. She is still un-American and suggests rather a certain old-world tradition regarding the lowly place of woman. As Ruby Lucrezia describes it: "Prina, she ain't got much pep."



"SAINT MARTIN ON HORSEBACK"
FRENCH SCULPTURE OF THE LATE FIFTEENTH CENTURY

Ruby Lucrezia and Prina, with the dangling Carmen, pause in front of "The Gothic Horse," a polychrome figure of St. Martin who has just cut his cape to share it with a beggar. Marvelous low tones, ghosts of colors, greet the eye, but to one unacquainted with Gothic tradition, St. Martin himself is wondrous strange, and the horse is best described by this passage from Browning's *Childe Roland,* quoted by one whose reactions to life are keenly literary:

> *"One stiff blind horse, his every bone a-stare,*
> *"Stood stupefied, . . .*
> *"Alive? He might be dead for aught I know,*
> *"With that red, gaunt and colloped neck a-strain,*
> *"And shut eyes underneath the rusty mane:*
> *"Seldom went such grotesqueness with such woe."*

Ruby Lucrezia puts her head on one side meditatively, like a small sparrow listening for a worm.

"Prina, don't he look just like Charlie Chaplin?"

"Wild absurdity!" thinks the assistant. Then, to her horror, there flashes into her mind a certain profoundly forlorn expression which at times appears in the face and permeates the whole figure of a certain tramp in "The Kid." There was such intensity of feeling, such grotesqueness of outline to that tramp. There is such vigor in St. Martin—such groping, faulty knowledge of human construction. But banish the unholy contrast! What under heaven would the curator of decorative arts think? The assistant would like to spank Ruby Lucrezia of the five-cent-film-filled mind for scrambling the medieval concepts which she, the assistant, so arduously has tried to acquire. But one can not spank Ruby. It would be far easier if one could—but no mere slipper, used paddle fashion, could quench her spirit.

Next, Ruby Lucrezia plants herself in front of the portrait of John Fitzgibbon, lord chancellor of Ireland, in his robes of office, painted by Gilbert



MOSAIC PAVEMENT AND GARDEN FURNITURE — ROMAN, FIRST CENTURY

Stuart. It is the Early American room among many pictorial records of that important period.

"I likes this room," Prina whispers, "'cause teacher told us how Paul Revere beat up some of them silver cups and things. Ruby, what kind of work do you think that man did?" indicating Lord Fitzgibbon, earl of Claire, with a little, scared finger. Even Ruby is somewhat nonplussed by the arrogant "gorgiosity" of the nobleman, portrayed with pitiless skill by the facile brush of Stuart, painting madly to recoup his shattered finances. "I don't know 'xactly, but maybe he was a— a— foreman," is the reply. The fathers of Ruby Lucrezia, round little Carmen and Prina are digging so that pipes can be laid through the city from a big, new, water reservoir. Their progeny may be excused if they can think no higher than "de big walkin' boss."

For a last pleasure the three linger in the Garden Court. Here Ruby Lucrezia shines. "My gran'ma, she was borned in Rome," she boasts. "She was borned in Rome—she and that empress lady what used this floor," pointing to a mozaic pavement dating back to the great marble age of Caesar Augustus and belonging to the Empress Livia. Prina apologetically interjects: "I was just borned in Sicily." "Oh, that's nothing but a little, small island," is the patronizing rejoinder. "Teacher told me so. Rome was lots bigger than —than the public square here." A little old-world pride seems to have awakened; a little pride, too, in that grandma still wearing her shawl.

An idea seizes the assistant. Possibly the museum can do something to bridge that much discussed, scornful chasm between those grandmas who "don't know nothin' 'bout English or 'tin lizzies'" and these grandchildren who know so little of the chariots which rushed their ruthless way through the public squares of Rome. One hopes that the museum may perhaps foster a legitimate feeling for tradition in this new generation. Ruby Lucrezia and Carmen, now howling for his dinner, are stayed in their progress a minute by the detaining hand of Prina, who is looking at the Athena of Lemnos.

"I think she's an awful pretty lady, don't you, Ruby?" the assistant ventures.

"Not much," answers Ruby Lucrezia, with a confident shake of her head. "Her dress, it ain't got no style to it—absolutely."

Photographs by courtesy of the Cleveland Museum of Art



PORTRAIT OF JOSEPH JOACHIM BY GEORGE F. WATTS

THE PLAYER

WITH the violin to his breast
He was swaying,
Pressing the strings,
The bow in his clasped hand,
Quivering, flashing.
As the nightingale sings,
So the dark-stained Amati,
So little, so frail,
With the song in its heart,
And all the world breathless,
Listening mute
To the great Player's art.

Passion-full, soaring,
Those tones deep, tempestuous,
Or soft as a breath,
Bespelled with a longing
The Player with eyes closed,
Face pale as death,
Lost in the music
The Amati was making,
Drawn from his bow,
Or was it the quivering,
Suffering heart of him,
So passionate, low?

Torn by the bow-arm,
Soughing and rending,
That violin pressed
Closer and closer,
Crushed to the cheek of him,
To his breast.
"Beloved—Amati!"
Lingering, drawn out
That whispering tone,
Haunting the memories,
The Player sways there,
Entranced and alone. —*D. C.*

A. O. LEVY'S DECORATIVE ART

His talent developed in solitude, his canvases are distinguished by range of theme and imaginative fertility

CARL BREDEMEIER

TALENT, said Goethe, is developed in solitude. This necessity for solitude is well known to artists, but few have embraced it so aggressively for the development of their talent as has Alexander O. Levy. Artists may not be so gregarious as other members of the human family, and although they may withdraw now and then for a period of development, sooner or later they can contain themselves no longer and pop out among their fellow artists to talk, to show their work, to make note of the latest styles in art.

Levy has spent some fifteen years of comparative solitude in Buffalo. The *world* of art has been but a distant rumble to him during this period. *Art*, however, has been very close. His comparing of notes with other artists, or his study of their work, has been negligible. The cause has not been one of unsociability or lack of interest in art. It was simply the result of an impelling necessity to interpret the life which swept before his eyes and the fantasies which crowded his mind. To mix with other artists and to talk art would have contributed nothing of value and might have interfered with the trend of his development. The desire to mix and to find out what other artists were doing, and why, was simply lacking because Levy's mind was focused on one aim—to unload on his canvases the many pictures surging through his being. Even such subtle, but certain, influence as connoisseurs and buyers of art can have on an artist's work was lacking, for, up to a few months ago, Levy had made no attempts to find a market for his art or to discover what degree of recognition he might win in competition with other artists or with what warmth, or lack of it, the public would welcome his paintings.

Fifteen years was as long, however, as Levy was able to disregard the world of art. A sudden desire to know where he stood with his contemporaries seems to have impelled him to knock on the portals of the art world for admittance; so a few months back he found himself in the galleries along New York's Fifth Avenue, studying, talking and showing his pictures. The immediate upshot is this article and an exhibition of some twenty canvases scheduled for the Ainslie Galleries for the last two weeks of this year. His work is certain to find favor, for it has much merit. It has unforgetable characteristics—unforgetable because they are original, and, withal, striking and pleasing. While some of his work is slightly reminiscent of other modern American painters, there are decided personal tendencies which dominate and definitely distinguish his art from that of anyone else. Working from inspiration, not from without but from within himself, explains the development of his dominant originality.



"THE OLD CANAL" BY ALEXANDER O. LEVY

Alexander O. Levy was born in Bonn, Germany, in 1881. He was brought to America at the age of three years. At eight he won his first laurels as an artist in a newspaper competition in Cincinnati. At twelve he was working under Duveneck in that city, and at fifteen he participated in the Spanish-American War as a newspaper artist. His later youth he spent as a designer, lithographer and illustrator. In this period he studied drawing under William M. Chase and Robert Henri and later painting under Ossip Linde. His training and practice as a commercial artist was a handicap which had to be surmounted. That he has surmounted it, his present work indicates, for his canvases are far from showing even a lingering trace of commercial tendency or the hackwork technique of a man driven to beat the clock.

Levy is an indefatigable worker and a voluminous producer. He still retains the enthusiasm of



"THE MOUNTAINEER"

by

Alexander O. Levy

Courtesy of the Ainslie Galleries

a student, and he knows neither time of day nor day of week when he is under way. His method of working is easily discernible in his canvases—no dabbling, no procrastination, but plenty of evidence that he experiences a burning need to transfer to the canvas what he sees in nature or in his fantasy. It is this enthusiasm, this need to say his say, which is largely the cause of his isolation and his disregard of the activities of other artists. He does not feel that it is necessary for him to watch them to keep abreast of the latest ideas in art. It is all that he can do to keep his canvases abreast of his own ideas.



"IN THE GLEN" BY ALEXANDER O. LEVY

One of the first things noticeable in viewing any large number of Levy's canvases is their range of subject. Unlike many artists financially successful, he does not exploit one, and only one, motif. He says himself: "I want to paint everything that gives me a thrill." Judged from his canvases, he gets a thrill out of almost everything that he sees, whether with eye or mind, for his subjects embrace landscapes of various kinds, street scenes, carnivals, character sketches, portraits, flowers, fantasies, allegorical subjects. He sees all these things as decorative motifs. To him, each one is not a special field of art endeavor requiring an intimate knowledge of the subject's anatomy or an unusually keen insight into its significance. While the anatomy of the human body and of landscape is familiar to him, he attacks each of his many subjects with equal courage and enthusiasm, chiefly because his main object is one of decoration. In his landscapes and fantasies he is particularly successful. In them his individuality is most pronounced. He sees nature as a pattern; he interprets it as a decoration. He pulls it here and pushes it there, and when he has

"POPPIES AND LARKSPUR" BY ALEXANDER O. LEVY "SHANTIES—TOW-PATH"





"MARJANAH—FANTASY" BY ALEXANDER O. LEVY

finished his canvas, he has created a decorative grotesque, always striking in design and color and offering the eye an adventurous gallop over every square inch of its surface. In his fantasies he goes a step further. As his landscapes are nature keyed up an octave or more, so his fantasies are a further keying up of his landscapes. What departure there is from nature in his landscapes and fantasies is not *away* from nature but *toward* it. He "goes nature one better"; what nature whispers, he shouts. The decorative essence for which nature strives, he reveals as conceived by Alexander O. Levy. He interprets the surface appearance of nature. He reveals nothing of inner significance, but plays with patterns, tones, colors. When he paints tumble-down shacks beside dump heaps, the sociological significance of the subject does not encumber him. He sees only masses of color and tone of which to make a design. Decoration, dramatic decoration, is always the all important impulse back of his work as inspiration. The objective world is everything to him, but he uses it as a source of design.

With the decorative impulse so strong in him, it is natural that Levy should also use color for decorative ends rather than for realistic ones. One is always conscious of his coloring. Although he often uses large areas of low color for the relief of high notes, the low tones are usually interesting. His colors always leave one with a sense of freshness. Sometimes they approach something that is akin to rawness.

Levy paints with a broad, generous stroke. There is nothing small about his work. It is refreshing, exhilarating. His is the kind of art that it is good to have hanging at the foot of one's bed, where one may look into it on awaking and be instantly invigorated by its freshness. One sleepy eye lighting on one of his canvases would instantly cause the other eye to open. Both would be drawn into a lively enjoyment of design, color and interpretation, and so, thanks to the artist, the day would be started with pleasure and a mind stimulated with active imagination.

Photographs for this article are used by courtesy of the Ainslie Galleries



"NATURE'S GLORY"
BY ALEXANDER O. LEVY

ART BY THE WAY

Guy Pène du BOIS

THE question of subject matter is a jack-in-the-box. Tamper with the lid—the thing is up again. It even pops out right here.

When opinion had Titian's "Man with the Glove," arbitrarily, the greatest portrait ever painted, figure painting was considered the highest form of painting. Subject matter was then on so high a pinnacle that the process of arriving at this decision was quite simple. One had only to remember that man is the highest form of existence on earth, for that means, by force of logic, that he is the highest form of subject matter. Those were simple days when men's minds and the fashions concerning them were made neither of putty nor of elastic. One said with great pride "Once a Democrat, always a Democrat," or, in the same vein and with a kind of Chinese inflection, "What's good enough for father is good enough for me." We've passed both those quite well now: the worship of inflexibility and ancestry. These two go under different names, in any case, when they appear, but we still want to know who is the greatest man of the epoch and in art, and are answered. It is certain, however, that some time ago the answers would have been more unanimous. No one, asked that question of art, would have had the temerity to reply with the name of a pure landscape painter, a fellow who treated man, when at all, as an inch scale to denote the proportions of a tree or a mountain, a sunset or the universe.

Among figure painters themselves, the ratings were accurately defined. Not all deserved diadems. Perhaps the question of reward was considered in art as in religion. Man loves himself and has the sense economically to look to his own exaltation, to see that he is not besmeared, and to keep the boys in order by making certain that profit is given only where it is due. That went a long way before any man dared deride his own kind. The few brave or foolish ones have had the uncertain glory of more or less martyrdom. Hazlitt's comparison of Hogarth and Raphael, of the grand and the vulgar manner, is a gentle example of the fate of the satirist. But this may apply mainly to Anglo-Saxon countries where men delight in being masculine. However, the satirist has the reward of a smile up his sleeve.

But this business age—Is it one?—leads into many doubts if we are to continue considering subject matter instead of art. There may be something in the thought that the satirist fails economically. The same thing is said of war. The last statement must confuse the issue to some extent. Perhaps I accept too many things on hearsay, for I have read in radical places that capitalists like war and I know that they hate satire. The discussion could be endless. Still, I can not see that the satirist wreaks economic devastation nor that the idealist reverses that action. (They are alike in that they are both free translators of life.) Indeed, the latter is invariably blowing India-rubber balloons to a dangerous thinness, so that his ideals take on the look of things with large frames and delicate constitutions. If the world stuck to its ideal of fair play, those inflaters might be treated rather badly. The example they set, a bubble for humans, is certain to sicken the wide-eyed ones who reach for it. It is, on the other hand, easy to feel superior to the satirist's ogre. One merely remains oneself to win over him, the funny monstrosity. But this is argument on the ground of the world's indolence; an acceptance, on faith, of its cerebral inactivity. Also it is done in entire disregard of man's well known susceptibility to the flattering. You put a God, an Apollo, before him and he will, quite unconsciously, straighten vest and stomach and walk bravely and happily for an hour or so with a small chest held well up. Perhaps there is more economy in the idealistic than in the satiric. However, this is a careless generalization. It is, moreover, like saying that more good may come of cold than of heat, or that an ice box is superior to a stove. Both may work for good and both for bad.

But subject matter is perhaps more definitely the product of a period than any other painting attribute. It is the clothes of the picture, a suit to cover the nakedness of its art, and a superficial introduction to communal thought and contemporary habit. Most times the clothes discover the man. Often they do not. As an example, there are pictures dressed like kings, avalanches of ermine and purple, that costume the hearts of lackeys, and others, in pauper still life, through which, with no conscious effort, there bursts a glorious majesty. Good pictures are never unlike their creators. The costumes of bluffs are covers for their weaknesses. A diamond is a fine disguise for an empty purse. German painting which amounts to very little as art is invariably draped in jeweled clothes. The official exhibitions in France and England abound in subject matter raised as a barrier before the insufficiency of their artistic expression. Subject matter is surface

matter, in this case, purely; a wily trap set to catch the guileless, a student's gown on a loafer or, to come still nearer home, a brown stone front.

Subject matter is really of no consequence.

The fashionable costume today—perhaps it would be preferable to say ultra-fashionable—has an international and even a cosmic character. Its inspiration or design may have come from a nomadic race. It aims essentially to rid art of the particular and the intimate. Local color is swept away in the unrelenting largeness of its gesture. Individuals, cities, nations are disregarded. Man becomes a generalization; life, another. A mountain, a tree, a road, a house is a prop in which the existence of variety would be sin against some formidable factor in art like etiquette. You may not gain a truly modernist audience with a gardenia in your buttonhole. Man is a bare fact, somehow stark, or an acrobat whose contortions follow the dictation of a veritable whale of an idea. We are in a serious epoch. It is well not to forget that. Perhaps we have had too much of the incidental trivialities retailed in newspapers. The Modernist never reads them. They make tawdry pin pricks in his generalization on—well, murder. They are full of seams, buttonholes and patterns of cloths. They show men witlessly playing baseball when they should be busy with the proper, primeval things; when they should be wonderfully making love or twisting themselves into tortured arabesques or becoming sentinels of gloom against the livid sky of a dying world. You see, the Modernist talks big. He puts up that kind of a barrage. He has an eye glued on futurity. He watches his step. Years frightfully change fashions in details or in incidentals. Ten years will see a tight skirt bloom into a full one. Women's hats sit jauntily on top of their heads and then come down to engulf them. Hair, long for centuries, is reduced to next to nothing with a pair of careless scissors. After all, on what detail of human action, on what whim of the comedy may the poor artist depend? He knows that yesterday's newspaper might just as well be a hundred years dead. With faith in subject matter he has but one course left. He must give that subject matter permanency. He must omit local color or contemporary trappings, whether these be the product of the milliner, the dressmaker, the beauty doctor or the architect. It is safe to designate a house as a four-walled box cut here and there to let in light, to leave clothes off men and women, and to give these attitudes expressing the passions which even innovations like boats, window glass, gunpowder, airplanes and radio concerts have been unable to change since the fall of Adam and Eve.

His wisdom contains but one fault and that is the confession that he makes of weakness. The great artist, it may at least be conjectured, has invariably left the question of futurity to take care of itself. His faith has rested primarily in himself. He has had sufficient arrogance for that. He could make his darling's clothes, her coiffure, so much a part of her and of himself that they remained radiantly modern through a million changes in the fashions of human habiliments.

Subject matter is certainly of no consequence.

A great painter has reported his soul in the picture of a plate full of peaches. Another has reproduced the mighty turbulence of his spirit in the portrait of a pettish child of the nobility. There is far more of the pregnant mysticism of A. P. Ryder in the little painting of a dory on a beach called "Moonlight Love" than in his large composition dealing with the affairs of Noah. The soul may certainly break through a commonplace. A horror may take place in daylight, even under a burning sun, and a joke, in the dark. A religious light is a poor substitute for religion. While props may be essential on the stage, for the audience is transient, they are hardly necessary to a picture with which one may live long enough to reach a thorough understanding. Indeed, in pictures, the danger is that they may be discerned and be brought to account for trickery. The artist must fill every atom of the structure of his work. He can not depend upon a barrage.

Subject matter is driftwood on the day's tide, dumped there by the surface manifestations of the day's thought. Man's thought evolves similes which are pictures of it. At least two manifestations are certain to be made at a time, as an example, when the philosophy of the plain man is a predominating power. One, the direct result of its influence, will exalt his most trivial actions, make mountains out of those mole hills, color their vulgarities with the sane grandeurs of common sense. The manner of this subject matter will be decently bared of extravagant elegances; lines will square off; the rococo flourishes of spendthrift, profligate and idler be displaced by sensible economies. Compare Dutch art of the Seventeenth

Century with Italian of the same period, a solid burgher and a stylistic poet, hard fact and embroidery. The other manifestation will come as a reaction, a rebuttal of existing order, something akin to the thrusts against the Victorian sentimentality and complacency of Beardsley in England, Baudelaire in France and Poe in America. The reign of the idealization of commonplaces, as a throwback if you like, will plant and nurture exotic flowers, be pimpled with preciosities.

Art flourishes under content and discontent. This is a fact, however, from which it is dangerous to make inferences with the aim of applying them. There are too many traps in the field of consciousness. The artist should be too busy to plan his progress toward greatness, too involved by Tuesday to consider Wednesday. This, of course, is an arbitrary matter of theory put here for the service to this argument that it may render. Nevertheless, the conscious drive for greatness, particularly in a painter whose original powers are limited, generally results in grandiose Luna Park edifices in perishable *papier maché*. Indeed it is safer to be modest in the choice of subject matter, to try giving potency to the barn before attacking the battlefield. I feel myself preaching. But fashions in subject matter are generally led by solid men, rocks to which impotent swimmers may cling. Cézanne, in our time, is responsible for a long string of kitchen tables and chairs and colored serving cloths, these in a style as foreign to our environment as, almost, the duckbill platypus. Think of the expeditions that must have set out here to discover a rush-bottom chair of unpainted white pine. It is conceivable that an extra platoon of police would be required at the zoo should some Kentian painter-explorer start the fashionable thinking in terms of polar bears.

❀ ❀

American painters, for the most part, are to be congratulated on the simplicity of their choice in subject matter. This is especially true in official and recognized circles. It is true of collections exhibited at the set shows of the National Academy of Design and the Salamagundi club and the National Arts club. It is not so true of the work of the ambitious enthusiasts at rival academies, upstart in the pure sense of age, which is exhibited in the ultra-fashionable dealers' galleries. But in both instances the pictures are dressed in clothes, a majority of them, at least, cut after a fashion prevailing in the circle in which they are represented. The reactionary group is the saner of these two. It has an indomitable faith in nature, nature in its most transitory moods; in the slightest of its picayune incidents. It is possible that the idea of class binds this group and that its ties are strong. The individual has a Chesterfieldian way in the parlor. His manners are excellent. He is without boorish presumptions. He has learned the communal lesson, particularly on the question of the impropriety of self-aggrandizement. From one point of view his modesty is, seriously, admirable. He aims no higher than to reproduce, with kindly omissions, the complacency of a quiet countryside. He has more faith in his brush and paint than in himself, and more faith in nature than in either of these. If he could only return, letter for letter, the rush of a running river, the lights playing on the water, the shadows lurking under the shrubs! He tries merely to improve upon the too explicit reproductions of the camera, to give a broader statement of the fact, one less complicated by insignificant details, so that it will go straighter to the point and be more easily and plainly understood. Perhaps inventions which he dares, tiny things, are merely on the score of language; the choice of a new word, the discarding of those hallowed by age. His free translations of given facts, when he makes them at all, are made unconsciously. He will cry "Sacrilege!" before an example of the arbitrary use of nature. He is quite simple. It does not occur to him that figures in a composition by Michelangelo are mere tools, used, arranged, changed, to convey the majestic rumble in the artist's soul. He can not conquer the tremendous reality of a fact. Nothing could be more formidable to him. This does not mean that he is the kind of inhuman machine which can report a fact without coloring it. He is far from that, quite as far from that as Degas is from Moreau. He is a gentle creature, and his servility to nature, carrying with it, if you do not mind, a certain amount of chivalry, must also carry a great deal of sentimentality. Anyway, he most certainly dips his facts in that tureen.

It is possible that if the professor who discovered a world full of false Rembrandts had paid more attention to the art in the pictures which he condemned and less to their subject matter, his guess and its explanation would have carried greater conviction. The presence of a Maes model in a Rembrandt picture is a proof of nothing at all, (Lady Hamilton was portrayed by more than one English painter of the Eighteenth Century), but the presence of a Maes mannerism or of the certain smaller gesture which he made would smell tremendously like a rat.

❀ ❀

Subject matter is drapery over art or nothing.

A SHELF of NEW ART BOOKS

ROMANESQUE SCULPTURE OF THE PILGRIMAGE ROADS. *By A. Kingsley Porter. Marsball Jones Company, Boston. Ten Volumes. Price, $150.*

FEW archaeological subjects have been more contended than has the chronology of the Romanesque monuments of Europe. Among students the practice has been general to dispute the reliability of contemporary records and to date the work according to their understanding of its internal evidence. That this practice has led to serious errors, due partly to the accompanying theory of evolution in art and the consequent dogmatic assertion that the earlier the work the cruder it must therefore be, Mr. Porter has clearly demonstrated.



Beginning his research with the most widely accepted chronology as a basis, he discovered that, although there were many inconsistencies among various authorities, the documentary and hitherto discredited evidence was almost entirely consistent. As a result of one of the most complete studies that has been made of Romanesque art and its sources, Mr. Porter became convinced that the documentary evidence was more reliable than that of attributions based on conclusions that were often erroneous, and he devised a new chronology founded on a logical survey of the extant work of the Tenth, Eleventh and Twelfth Centuries in Europe, on Eastern and European sources, on documents and on exhaustive and critical original research. The results of his findings are presented in a clear and convincing manner.

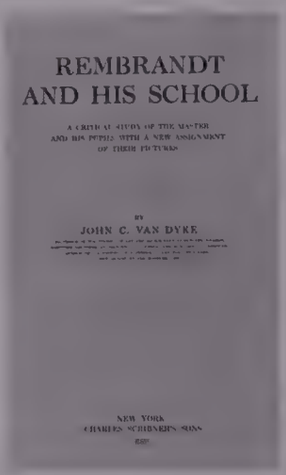
The second portion of the text volume, dealing with the pilgrimage roads, reads in part like a romance. These roads, leading from the ends of Europe, from Asia and Africa, to the tomb of Saint James at Compostela, were the links that bound together the art and life of the Middle Ages. It was along them that the finest churches were built, and it was the travelers along these routes who were the carriers of the various artistic expressions and cultures. Mr. Porter has made clear how strong an impetus was given to the pilgrimages by the Callistine Codex, and the important part, not always disinterested, that the Cluniac monks, through the *pelerins*, played in the encouragement of Eleventh and Twelfth Century art.

The nine volumes, in portfolio form, devoted to illustration, contain excellent reproductions of more than fifteen hundred photographs of sculptured ornament of the period covered by the text, including metal and ivory carving as well as stone. In the selection of these Mr. Porter has displayed the same rare grasp of his subject which characterizes his exposition.

THE WHOLE art world will be interested in the announcement that Mr. Thomas E. Kirby is at work on a volume of reminiscences which is to be brought out by Doubleday, Page & Co. As founder and head of the American Art Galleries, Mr. Kirby came in contact and developed friendships with many of the most prominent figures in art, and his memoirs undoubtedly will make a valuable addition to the history of the last half century.

REMBRANDT AND HIS SCHOOL. *By John C. Van Dyke. Charles Scribner's Sons, New York. Price, $12.*

THE subtitle of Professor Van Dyke's new volume on Rembrandt, the publication of which caused a stir in the art circles of the United States and Europe, announces it as "a critical study of the Master and his pupils with a new assignment of their pictures." The matter of these "assignments" was the cause of all the criticisms and animadversions of the book, most of which were obviously made without knowledge of what the text actually stated. Briefly, Professor Van Dyke's contention is that Rembrandt did not paint most of the pictures given to him, making the number that "I can now definitely place to his name" as fifty, although the list of pictures by Rembrandt "signed or otherwise authenticated" printed in the text immediately below this statement numbers precisely forty-eight. He further maintains that many of the works given to Rembrandt are by the great Dutchman's pupils, advancing the argument that if Bol, Honthorst or Eeckhout, as examples, painted a particularly brilliant canvas in one of the various Rembrandt "manners," it was taken from him in the course of time and given to the master. Van Dyke illustrates his contentions not alone with a forceful text but also with the application of the "parallel column" idea to pictorial art, showing an acknowledged Maes, for example, alongside a work which Van Dyke declares Maes painted but which has been "given" to Rembrandt.



The gifted Dr. James J. Walsh once wrote a book to show that man acquires knowledge and then, as the centuries pass, completely forgets what once was known, illustrating his argument with numerous examples from the science of medicine. Professor Van Dyke's latest text may serve as another illustration of how man forgets what has been said before, for in the general introduction in the first volume of his *New Guides to Old Masters*, published in April, 1914, he made precisely the same drastic criticisms of so-called Rembrandts as appear in his new work nine years later. The art student or connoisseur may be startled or shocked by Professor Van Dyke's criticisms and by the certainty with which he gives many of Rembrandt's pupils as definitely the painters of pictures long reputed to be works of the master, but no one can doubt his honesty, his long-continued and painstaking study, and the reasonableness of his arguments. In point of fact, these three qualities may combine to make converts to his demonstrated theories and also explain away the question how one man could paint in as many different manners as could the Rembrandt whom we know through the large and varied number of pictures ascribed to him.

OLD ENGLISH SPORTING PRINTS AND THEIR HISTORY. *By Ralph Nevil. The Studio, Ltd., London. Price, three guineas net.*

IN ART works where many reproductions are the chief feature of the books it is not customary to be greeted with letterpress which graces literary art to the same degree as the pictures ornament pictorial art. This handsome quarto furnishes just so admirable a combination, for Mr. Nevil's history of old English sporting prints is singularly complete and informative, and it may well be described as an authoritative record of an art form that, year by year, attracts more collectors and admirers. It is to be



hoped that this section of the work will not be quite overshadowed by the many prints reproduced, chiefly of the Eighteenth and early Nineteenth Centuries, forty-seven of which are in color.

Representative prints by the Alkens (there are fifteen by Henry Alken alone), Bartolozzi, Dubourg, Earp, M. Edgerton, Ferneley, John Harris, J. F. Herring, Howitt, the Hunts, F. C. Lewis, Morland, James Pollard, Rowlandson, Sartorius, Stubbs, F. C. Turner, William Ward and others comprise the pictorial section of the work. They were selected with an eye to making them illustrate the text as well as to adequately represent the wide scope and individual charms of the old English sporting prints.

THE SMALL HOUSE. *By Mary Harrod Northend. Dodd, Mead & Co., New York. Price, $2.50.*

ONE hardly needs to be engaged in house planning to enjoy the practicality and charm of this book. It is comprehensive if not exhaustive in its discussion of both the exterior and the interior of the house as well as its surroundings. A chapter on vistas unites the work of architect and decorator. Such subjects as the grouping of furniture, the use of clocks and mirrors, the arrangement of books and pictures have chapters to themselves, offering a host of suggestions from which the reader may pick and choose. There are thirty-five illustrations.

THE OUTLINE OF ART. *Vol. 1. Edited by Sir William Orpen. G. P. Putnam's Sons, New York. Price, $4.50.*

AN outline of art in two volumes, coming to join those of history, science and literature, furthers the admirable work of opening up the field of learning to the general reader. *The Outline of Art* is frank in its statement that it is not addressed to the connoisseur and expert. However, the more serious, even among average readers, may regret that all art before the time of Cimabue is dismissed in three pages, but the field from Giotto to Cézanne is a broad one, and the wisdom of the limitation of subject matter is obvious. The first volume traces the progress toward naturalism, the conquering of perspective, the mastery of the medium of oil painting by the painters of the Renaissance. In Italy the story stops with Veronese; in Spain, with Murillo, and in Holland, with Hobbema. There is a chapter on Dürer and Holbein and one on Rubens and Van Dyck. French painting, from its primitives to the day of Greuze, and English portraiture of the Eighteenth Century are the subjects of the closing chapters. There are three hundred illustrations in the two volumes, twenty-four being in color.

A HISTORY OF ORNAMENT, RENAISSANCE AND MODERN. *By A. D. F. Hamlin. The Century Company, New York. Price, $5.*

IN THIS volume, a sequel to his *History of Ornament, Ancient and Medieval,* Mr. Hamlin presents the sources, styles and development of the arts of decoration in Europe and America within the last five centuries. Recognizing architecture as the parent of all arts, he has, however, included only such study of architectural styles as serve to clarify his present subject, devoting the major part of the book to painted and sculptured architectural ornament. furniture, textiles and the various crafts.



Although the volume is unusually complete in illustration it is not a book whose value is primarily pictorial; Mr. Hamlin's carefully considered text gives the reader an understanding of the relations of the various styles and of their salient characteristics. Forced by the arbitrary limits of one volume to condense and omit, he has been careful in his choice of material and in its presentation. The work gives the student of the arts, professional or amateur, a range and grasp of the subject that hitherto has been possible only by extensive research. The bibliographies, which are, as in Mr. Hamlin's previous books, quite complete, offer valuable suggestions for more exhaustive study.

CHATS ON OLD ENGLISH DRAWINGS. *By Randall Davies. Frederick A. Stokes Company, New York. Price, $4.*

IF ANY reader of INTERNATIONAL STUDIO feels an inclination to collect drawings or desires to learn something about what drawings mean, he or she will do well to read the introduction to Mr. Davies' volume, which is much more substantial than its title, with an implication quite the reverse of this, would indicate. In twenty-nine pages of text Mr. Davies gives an excellent impression of what drawings are, what mediums are used in creating them, why they are valuable in making us more familiar with artists' methods of working and, with all this, a few helpful "tips" on the pleasure there is to be had in collecting them. What is gained here is of more general interest than the main body of the book in which is discussed the drawings in the British and the South Kensington museums by artists from Holbein to men as late as Girtin, Cox and Turner, whose periods cover the scope of the volume. The forty-five illustrations are much finer in character than are those in the average popular art book, and they give excellent impressions of the original drawings.

The EDITOR'S STUDIO TALK for DECEMBER

AN ANNUAL PROBLEM AND ITS SOLUTION

BEAUTY is relished above all other qualities in a Christmas gift—for beauty brings a thrill of joy, and joy is the note of Yuletide. It is this that makes a year's subscription to INTERNATIONAL STUDIO *an ideal token of remembrance, for not only will the beautiful Christmas number carry its message of greeting, but an appropriate card, sent by the publishers, will stir anticipation for the eleven numbers to follow. The recipient will not be unmindful, too, of the compliment that you will be paying to his good taste and to his appreciation of the beautiful. And your gift will be double—for it will also be a boon for the magazine whose mission it is to promote the love of beauty in America. Christmas will be here soon. There is just a comfortable space of time now for you to send your list to us and for us to carry out your wishes. Copies of the Christmas number are being held in reserve, and one of them will be sent to each name on your list so as to be in the hands of the recipient, bright and beautiful, on Christmas day—timed to reach him just after he will have received a card from us telling him of your gift.*

Four yearly subscriptions will be filled for Eighteen Dollars, three for Fifteen Dollars, two for Eleven Dollars, and one for Six Dollars.

THE New Year's number of INTERNATIONAL STUDIO is going to have, as its leading contribution, a unique and appropriate feature—an article by the famous Mexican poet and critic, José Juan Tablada, on Japanese New Year's cards, those precious and colorful greetings which one Nipponese sent to another in that great Eighteenth Century when Hokusai, Hokkei, Utamaro and the other immortals of Japanese engraving flourished. The author begins by contrasting the Occidental emphasis on size with the vastly different Japanese attitude, which grants to a small object of beauty the same importance as to a large one. This enables us to understand why these small New Year's cards, printed with the most consummate artistry, bear the signatures of such masters as those mentioned, who rank among the world's greatest. A New Year's card was not "too small" for them, because there was no distinction between "big" and "little." Mr. Tablada's article will be profusely illustrated, three reproductions being in color—one, by Hokkei, on the cover.

WHEN Frank Brangwyn in 1919 cabled his acceptance of a commission to provide four huge murals for Missouri's state capitol, the first difficulty he met was to find canvas. He required flexible material, woven without a seam to cover irregular spaces each forty-nine feet long and twenty-two feet wide. No such canvas could be found in England. Special agents searched Belgium and Germany and procured it. Then Brangwyn and his assistants filled these great spaces with adventurers, pioneers, Indians, big muscled laborers, etc., and sent them to Missouri. The murals will be pictured in the January number to illustrate Emily Grant Hutchings' story of the British artist's feat.

"BY restoring his art to its ancient architectural value and dignity, he has rescued it from the decadence which followed the excessive Impressionism of Rodin." This is what Louise Gebhard Cann, in the January number, says of Matteo Hernandez, the Spaniard who, with Moorish blood in his veins, has put something of the ancient Egyptians, the Chaldeans, the Assyrians and the early Chinese into his sculptural representation of animals and men. "I love only what resists me," this sculptor has said; therefore his favorite material is diorite, the red and black granite. There is something strangely stirring in Hernandez's art, which the reader will feel through the many reproductions that will accompany Mrs. Cann's article.

IN January Max Reinhardt will produce "The Miracle" in New York, which makes timely the publication, in the issue for that month, of an article by Frank E. Washburn Freund on the evolution of this modern German master of stage craft, who has been so potent an influence in the last two decades. The significant things done by this organizer, actor and designer since he founded the Kleines Theater in Berlin in 1902 will have adequate pictorial presentment. Eight color plates are printed with the article.

MURIEL CIOLKOWSKA, whose contribution, "The Annunciation in Art," is one of the splendid features of this number, has collected a remarkable group of photographs of children painted in the last five centuries. A selection from these which will include examples of the work of the Fifteenth Century French primitives as well as of Prud'hon, Velasquez, Van Dyck, Rubens, Clouet, Greuze, Gainsborough, Renoir, Berthe Morisot, Mary Cassatt and Grigoriev, accompanied by Mme. Ciolkowska's critical comment, will appear in the January issue.

IN the days of the Italian Renaissance there were great figures in the art world, artist-artisans such as Da Vinci, Cellini, Michelangelo, who were by turn painters, engineers, architects, sculptors, craftsmen, costume designers, and eminently successful in all these vocations and avocations. Economic causes have tended to kill versatility among artists, but now and again there is found one who emulates those Italians in spirit. So a man who calls himself an artist-artisan and who is in turn a sculptor, painter, etcher, interior decorator, all in his vocation of metal worker, may be considered as following in the footsteps of those giants of the Renaissance. Oscar B. Bach does all of these things—why and how he does them will be told in an article in the January number.

SEVERAL more entertaining features will mark the January number, thus setting a pace for 1924 which INTERNATIONAL STUDIO will try to keep and improve upon.

Peyton Boswell

CARTIER, *Exemplars of Taste*

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THAT elegance has always meant costliness to the average American shopper is an unfortutate truism since good taste, from which only true elegance may come, has been difficult of development in the business world. Good taste, particularly when the arts of design have been concerned, has been looked upon too often as a matter of expense, an additional tax to be passed from its original employer to its final possessor, the customer who buys. As a matter of fact, good taste in the designing and making of anything, and more especially in the designing and fashioning of jewelry, objects of useful embellishment of the person or the household, costs nothing at all. What it does require, however, is the desire on the part of the original maker to have good taste the hallmark of his product.

This ideal of inexpensive elegance in its goods has been one of the conspicuous attainments of the house of Cartier during its existence through three generations of that family. Such a woman's handbag as is illustrated on this page represents to the full all the varied elements mentioned here as entering into good taste when applied to a beautiful object of utility. Its material is cut from a Chinese woman's robe, an antique fabric representing the finest silk-weaving of 150 years since. Do you think so rare a piece of fabric fashioned into a bag would be very costly? They may be bought at prices ranging from twenty-five to forty dollars.



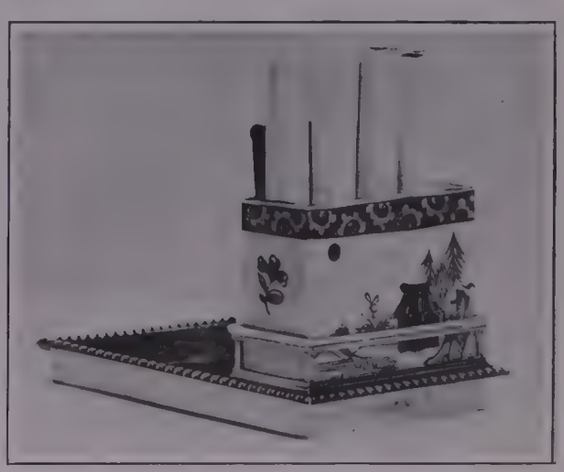
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AT LEFT: CELLARET WITH CUT GLASS BOTTLES

AT RIGHT: ASH TRAY OF SILVER AND CHINESE PORCELAIN



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Sheffield Plate: Its History, Manufacture and Art, Imperial 8vo., Illustrated—H. N. VEITCH, 1908.



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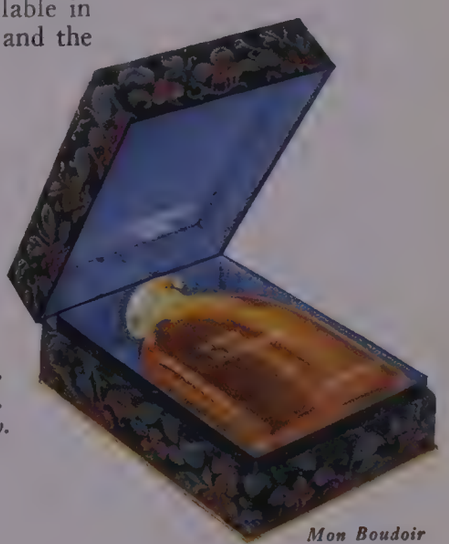
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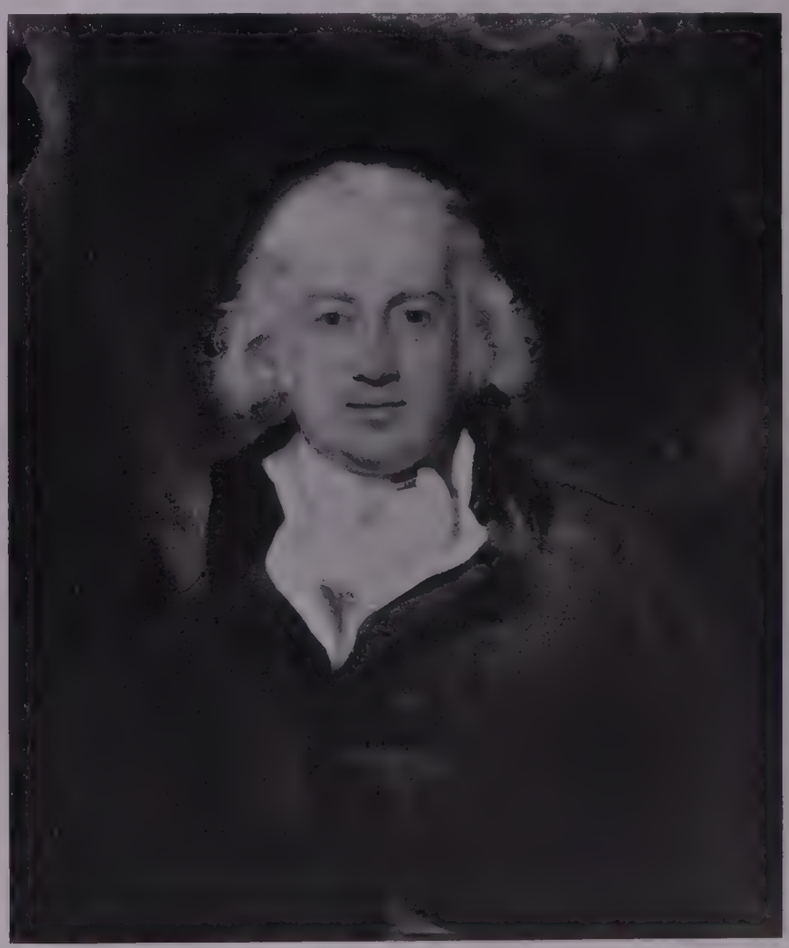
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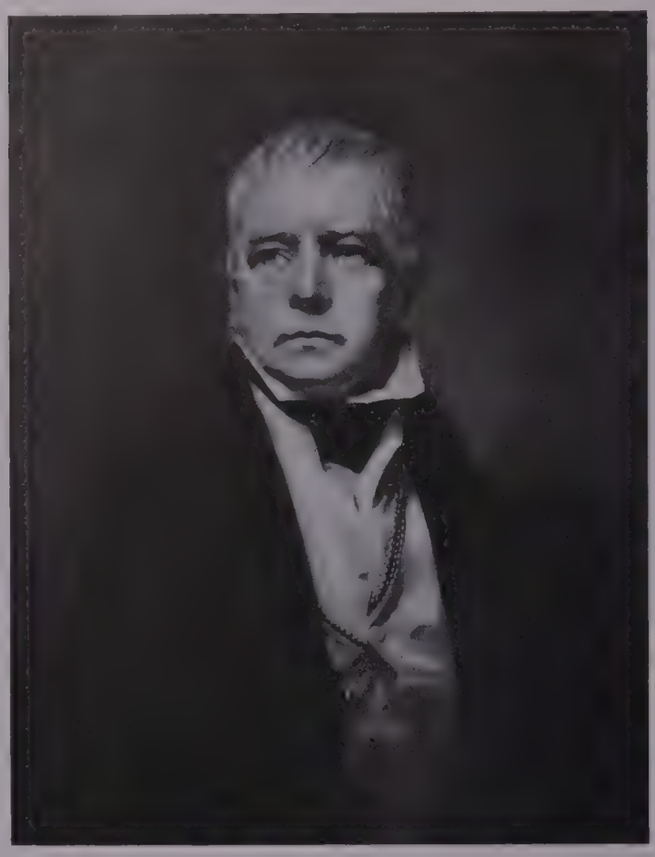
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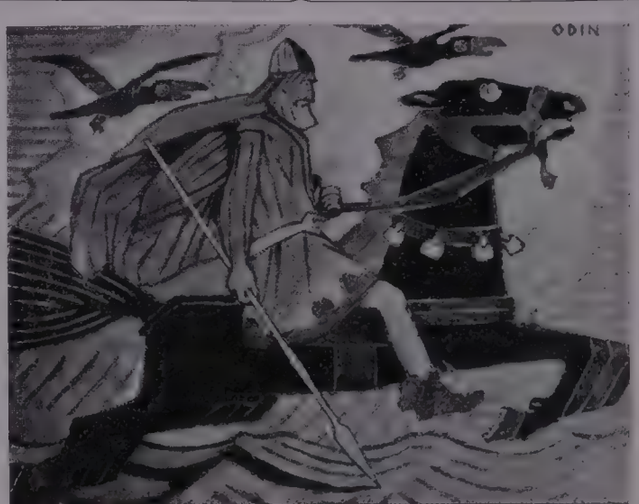
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Jan. 2	Seattle	Hong Kong	Vi, Yo., Ko., Mo., Sh., Manila	Osaka Shosen Kaisha	Alabama Maru
Jan. 2	New York	London	Plymouth and Cherbourg	United States	President Garfield
Jan. 3	New York	Hamburg	Direct	American	Mongolia
Jan. 3	New York	Hamburg	Direct	United American	Mount Clay
Jan. 3	Seattle	Hong Kong	Vi., Yo., Ko., Na., Sh., Manila	Nippon Yusen Kaisha	Shidzuoka Maru
Jan. 4	San Francisco	Hong Kong	Ho., Yo., Ko., Da., Sh	Toyo Kisen Kaisha	Siberia Maru
Jan. 4	Vancouver	Sydney	Honolulu, Fiji, Auckland	Canadian Australian	Makura
Jan. 4	W. St. John	Liverpool	Direct	Canadian Pacific	Montclare
Jan. 5	New York	Antwerp	Direct	Red Star	Zeeland
Jan. 5	New York	Bremen	Plymouth	North German Lloyd	Columbus
Jan. 5	New York	Marseilles	Ma., Alg., Na., Alex., Jaf., Bei., Pir., Smy., Mon.	Fabre	Patria
Jan. 5	New York	Copenhagen	Christiansand, Christiania	Scandinavian-American	Oscar II
Jan. 5	New York	Liverpool	Direct	Leyland	Devonian
Jan. 5	New York	Southampton	Cherbourg	Cunard	Aquitania
Jan. 5	New York	Glasgow	Londonderry	Anchor	California
Jan. 9	New York	Havre	Direct	French	Rochambeau
Jan. 9	New York	Marseilles	Nap., Jaf., Bei., Pir., Smy., Con., Constanza	Fabre	Canada
Jan. 9	Seattle	Manila	Yo., Ko., Sh., H. K.	Admiral Oriental	President Jackson
Jan. 9	San Francisco	Honolulu	Direct	Matson	Maui
Jan. 10	Vancouver	Hong Kong	Yo., Kobe, Nagasaki, Shanghai	Canadian Pacific	Empress of Australia
Jan. 10	Providence	Marseilles	Nap., Jaf., Bei., Pir., Smy., Cons., Constanza	Fabre	Canada
Jan. 10	New York	Constanza	Piraeus, Constantinople	National Greek	Constantinople
Jan. 10	New York	Hamburg	Direct	American	Minnekahda
Jan. 10	New York	Libau	Hamburg, Danzig	Baltic-American	Polonia
Jan. 10	New York	Hamburg	Southampton	Hamburg-American	Albert Ballin
Jan. 11	New York	Marseilles	Azores, Lisbon	Fabre	Roma
Jan. 11	W. St. John	Liverpool	Direct	Canadian Pacific	Montcalm
Jan. 11	San Francisco	Manila	Ho., Yo., Ko., Sh., H. K.	Pacific Mail	President Wilson
Jan. 12	Los Angeles	Honolulu	Direct	Los Angeles S.S. Co.	Calawaii
Jan. 12	New York	Genoa	Palermo, Naples	Transatlantica Italiana	Guiseppe Verdi
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Jan. 12	New York	Southampton	Direct	White Star	Majestic
Jan. 12	New York	Liverpool	Direct	White Star-Dominion	Doric
Jan. 12	New York	Antwerp	Direct	American Line	Mongolia
Jan. 12	New York	Liverpool	Queenstown	Cunard	Tyrrhenia
Jan. 16	New York	Libau	Copenhagen, Danzig	Baltic-American	Estonia
Jan. 16	W. St. John	Glasgow	Liverpool	Canadian Pacific	Marburn
Jan. 16	New York	Havre	Direct	French Line	Paris
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Jan. 16	Tacoma	Hong Kong	Se., Vi., Yo., Ko., Mo., Sh.	Osaka Shosen Kaisha	Arabia Maru
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Jan. 17	New York	Havre	Direct	French	Suffren
Jan. 17	New York	Hamburg	Direct	Hamburg-American	Thuringia
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Jan. 19	Los Angeles	Honolulu	Direct	Los Angeles S.S Co.	City of Los Angeles
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Jan. 19	New York	Glasgow	Londonderry	Anchor	Columbia
Jan. 19	New York	Liverpool	Direct	White Star	Cedric
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Jan. 28	New York	Libau	Copenhagen, Danzig	Baltic-American	Lituania
Jan. 29	New York	Havre	Direct	French	Chicago
Jan. 29	New York	Genoa	Direct	Nav. Gen. Italiana	Colombo
Jan. 30	San Francisco	Honolulu	Direct	Matson	Manoa
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Jan. 31	W. St. John	Antwerp	Cherbourg and Southampton	Canadian Pacific	Minnedosa

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Jan. 5, 1924—Mediterranean Cruise to Feb. 23. S.S. Adriatic. Arranged by White Star Line.

Jan. 14, 1924—Mediterranean Cruise. Empress of Scotland. Arranged by Canadian Pacific Line.

Jan. 16, 1924—Mediterranean Cruise to March 5. S.S. Lapland. Arranged by Red Star Line.

Jan. 19, 1924—Mediterranean De Luxe Cruise to March 26. S.S. Belgenland. Arranged by Thomas Cook & Son.

Jan. 19, 1924—Round the World. S.S. Laconia. Arranged by Frank C. Clark.

Jan. 19, 1924—Round the World (including the South Sea Islands). S.S. Resolute. Arranged by Raymond-Whitcomb Co.

Jan. 26, 1924—Round the World De Luxe Cruise. S.S. Samaria. Arranged by Thomas Cook & Son.

Jan. 30, 1924—Around the World (120 days). S.S. Empress of Canada. Arranged by Canadian Pacific Line.

Jan. 30, 1924—Mediterranean Cruise. S.S. Scythia. Arranged by Frank Tourist Co.

Feb. 2, 1924—Mediterranean Cruise. New York. S.S. Baltic. Arranged by Frank C. Clark.

Feb. 9, 1924—The Mediterranean and Egypt. S.S. Reliance. Arranged by Raymond-Whitcomb Co.

Dec. 12, 1923—Naples and Genoa. S.S. Conte Verde. Arranged by Lloyd Sabaudo.

Dec. 28, 1923—Mediterranean Tour. S.S. Martha Washington. Cosulich Line.

Jan. 5, 1924—Mediterranean Cruise. Egypt, Palestine, Italy, Greece. Arranged by The Temple Tours.

Jan. 8, 1924—California Tours (water or rail). Arranged by Gillespie, Kinports & Beard.

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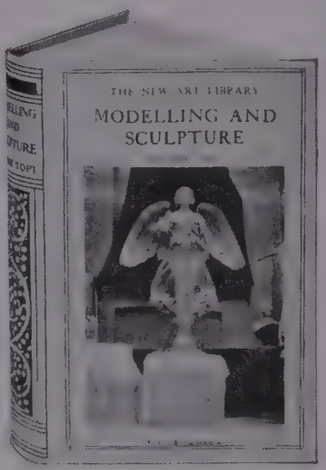
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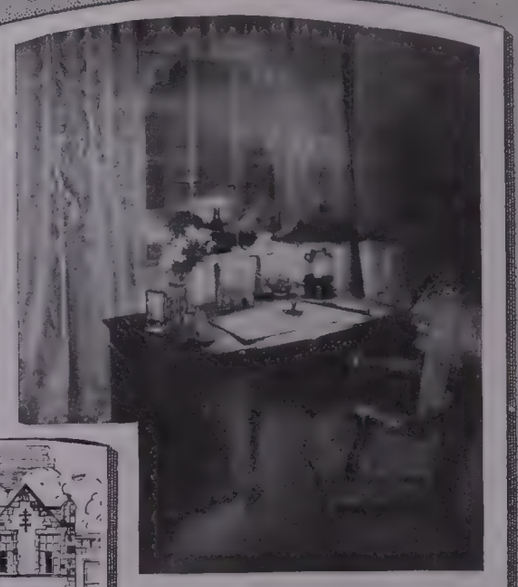
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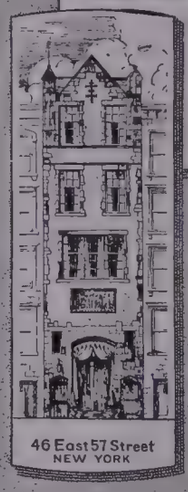
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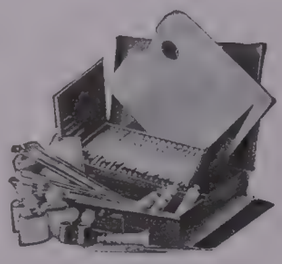
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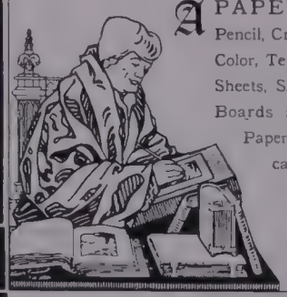
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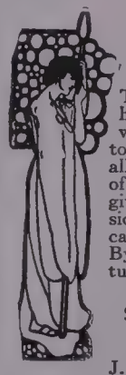


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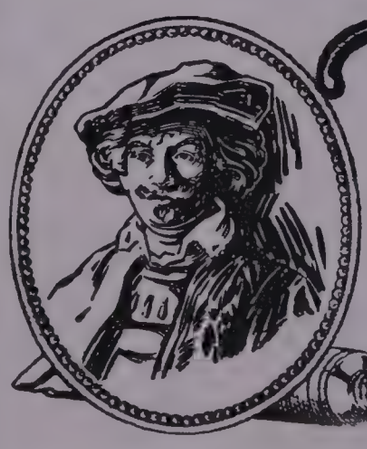
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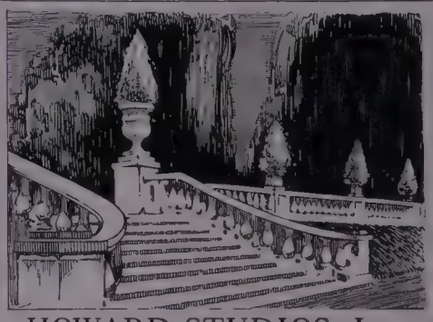
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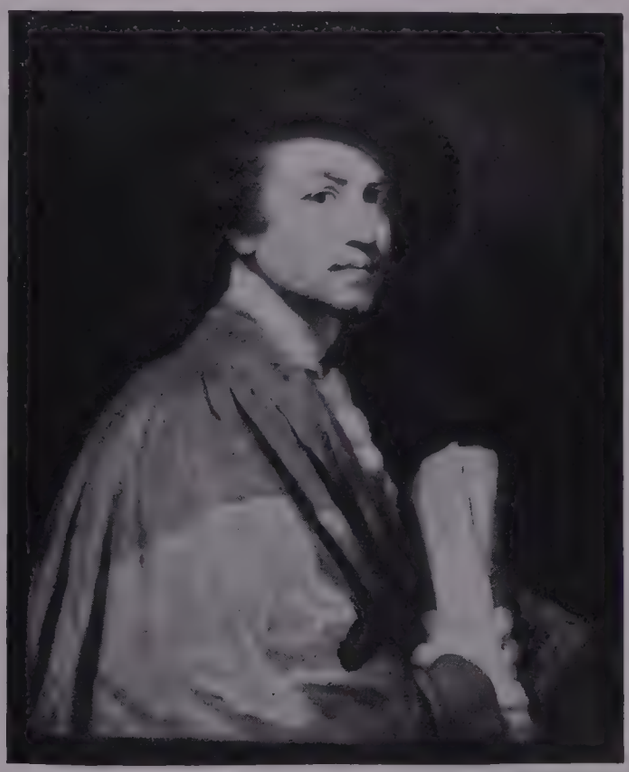
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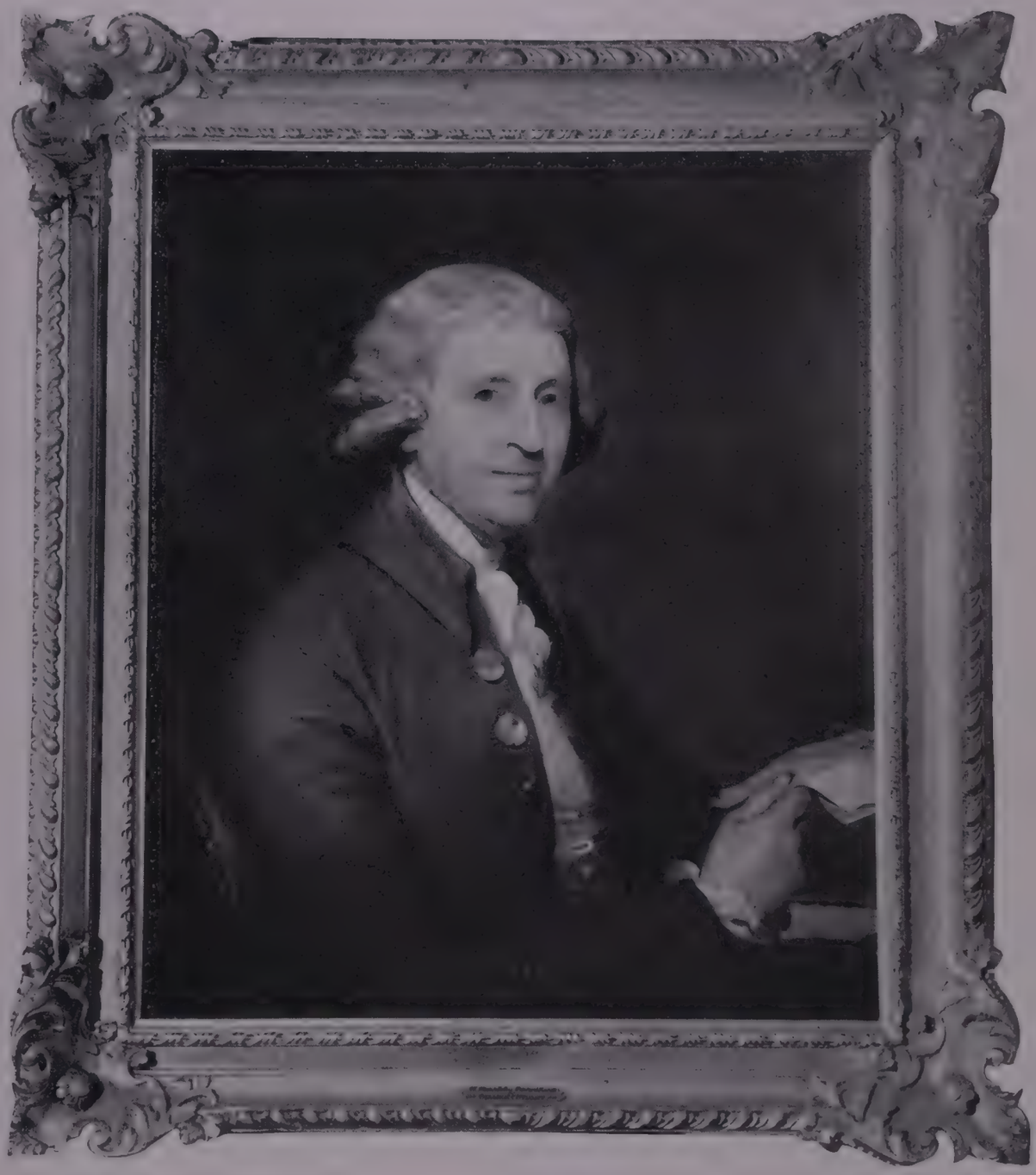
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January 1924

JAPANESE NEW YEAR CARDS

Beautiful prints originated by artists of the Eighteenth Century to express friendly sentiments by symbolism

José Juan TABLADA

WE FEEL that *surimono*, those masterpieces of Japanese color printing, have not received in full the recognition that they deserve. They are little things, and there is in the West a tendency to relate the importance of works of art to their size. Also there is anthropocentrism interfering in that judgment. *Surinomo* as a rule have not the human figure as their subject. They deal mostly with animals, plants, flowers and inanimate objects. That pride of academism which established categories of noble subjects for the artist's inspiration, which invented even the "heroic landscape," prevails in the public mind confronted with a work where the humblest things are represented, no matter if that representation is stamped with fresh sentiment, talent and ingenuity and enhanced with almost a miraculous technique. These Western prejudices about dimension and priority of importance for the human figure are misleading when one comes to judge Oriental art, for in this there always has prevailed an intuition for relativity of size. Buddhism giving an equal importance to all created things, anthropocentrism is not the standard, and works of art are valued regardless of size. Three instances are the *netzuke* or tiny sculptures in ivory or wood; the *tsuba* or sword guards, iron disks of about three inches in diameter, open worked like lace and damascened with gold and silver which the craftsman combines with a kind of manly jewelry, and the *baikai*, or impressionistic poems of seventeen syllables. In all these mediums artists and poets have produced extraordinary works of art and created beauty that expands far beyond the quantity of matter or words employed. *Surimono* are an example of such charming little things.

Assuming that the general reader knows little about this subject, let us elucidate and quote Professor Basil Hall Chamberlain, who says this in his valuable book, *Things Japanese:* "In the last quarter of the Eighteenth Century what are called *surimono* came into fashion—dainty little works of art to which our Christmas cards are the nearest equivalent. Those by Hokusai (1760-1849) and his pupil Hokkei are particularly esteemed." It is, however, only because of their congratulatory purpose at this season of the year that the highly artistic, stamped *surimono* may be compared with our Christmas cards—a rather poor product of industrialism. A more appropriate comparison is suggested by an author who says that *surimono* resemble nothing so much in English art as the "admission" and "benefit" tickets engraved by Bartolozzi, mostly after Cipriani, but in fact there is nothing similar to these images in the whole realm of art. The more distinctive feature of *surimono* is that they never were commercial, but were printed in limited number for the enjoyment of artists and restricted clubs of amateurs. In the Japanese printing process, where special care is given to each individual print, the limitation of copies made it possible to pay particular attention to perfection in the production of each one of them.

The very name *surimono* (suri: to rub; mono: a thing) suggests the careful method of printing, which was not done by pressing, as on large sheets, but by rubbing the paper upon the block, to obtain those delicate color shades compared by Goncourt to "the clouds scarcely tinted, produced in the



PRINT BY SHOSADO FOR A NEW YEAR'S CARD

water of a glass when washing a brush immersed with color." Only for obtaining the *gaufrage*, another feature of the *surimono*, was a pressure put on the paper, and that by the printer's bare elbow.

While the *surimono* were used mostly as New Year cards, they were not confined to this purpose. They also played the role of souvenir and commemorative prints, and of invitations. The oldest *surimono* of Hokusai, dated 1793, is one of these. It represents a peddler of sweets and ice-cold water, conveying an agreeable idea in summer time. On the back of the *surimono* the composer Mozitayu invited friends to a feast celebrating his change of name—a custom among Japanese artists—and begged them to assist "in spite of the extremely hot weather." The *surimono* had as their principal aim, however, felicitations for the beginning of the year. Therefore the animals used in the zodiacal cycle of the ancient chronology were often represented. These beasts—rat, ox, tiger, hare, dragon, serpent, horse, goat, monkey, cock, dog and boar in this sequence—were denominators not only of the years, but also of the months, the hours and even of the points of the compass. In a classical book (*Ho-Jo-Ki*) one reads: "In the twenty-ninth of the hare month of the serpent's year, about the hour of the dog, a fire broke out in the dragon quarter of the city and extended to the dog and boar as far as the red sparrow gate." That is simply to say: "On May 25, 1180, at 7 to 8 P. M., a fire broke out in the southeast and northwest quarters." Thus animals had the same recurrence in art as in daily life, and in *surimono* the animal corresponding to the year is frequently seen, although sometimes it is only suggested with that impressionistic ingenuity in which the Japanese excel. For instance, Japanese, seeing a hare in the moon as we see a man, suggest the animal only by the image of the heavenly body, or, as the tiger is always associated with the bamboo in the popular iconography, the foot-prints of that feline near a bamboo grove are enough to suggest the beast itself to anyone viewing the picture.

Symbols of the New Year were not restricted to animals, however. Others related to the celebration were preferred by certain artists, such as the *takara-bune*, or ship of good fortune, carrying as passengers the *shichi fuku jin*, or seven household gods of fortune, among whom the most popular is the fat and debonair *Hotel san*, a kind of Santa Claus carrying on his back a large bag filled with toys and other festive things for children. These amiable gods, as well as the *takara-mono*, or precious things of good fortune that are the cargo of the treasure boat, are often represented as good omens. The gods are easily identified by their smiling features—except, of course, the god of war, the supercilious *Hachiman*. More difficult to detect are the *takara-mono*, and their enumeration may be useful. These objects are the *koban*, or old gold coin, the *kanebukuro*, or brocade, inexhaustible purse; the *kagi*, or key to the granary; the *zeni*, or copper coin; the *tsuchi*, or mallet of the god Daikoku, and the shell or cowry, once used as money. The *ikari*, or anchor, is an

emblem of hope as with us and also of security, as is the *kotsubo*, like a modern safe containing valuable things such as *tama*, the sacred pearl; *sangoju*, the prized coral, and in general the seven precious things. The *kakuregasa*, or hat of invisibility, a protection from danger, may be ranked in this class. The *fundo*, or weight used in trade, is symbolic of commerce. The flat Chinese fan is a symbol of authority; the *katoji*, or harp bridge, of harmony; the *makimono*, or roll of manuscript, of wisdom; the perfumed clover, *choji*, of sweetness and health. The feather robe insures to its holder perpetual youth and the power to soar like a bird. After these gods and almost sacred things, human personages are represented, the most conspicuous being a type of minstrel, a singer and sometimes a dancer and a clown, who in the days devoted to the New Year celebration roams the streets shouting between songs and jokes, "*Maznai! Manzai!*," which means ten thousand years, a greeting to wish a long and happy life. Because of this greeting he is called a *manzai*. Beautiful women costumed as *manzai* are often depicted, the Japanese artists being prone to represent anything as beauty even, strange to say, warriors and sages.



PRINT BY HOKKEI — FOR A NEW YEAR'S CARD

The principal subjects for *surimono*, however, are simple objects, the more trivial and humble of daily use. It seems that the small square paper of these wonderful prints is the realm of these objects, where they are emphasized with individual importance and redeemed from their usual subordination to the human figure, in comparison with which they are accessories. Thus a representative *surimono* is a still life. Objects are represented in the most pictorial way for the sake of their form and color, revealing all the charm concealed in their lines and shades. They are things expressed regardless of any anecdotal or senti-



PRINT BY HOKKEI — FOR A NEW YEAR'S CARD

mental purpose outside the appeal that they might have, in abstract association, with anybody's life. Besides being arabesques and harmonious chromatic schemes, they express something of pure form as does Cubism. Often they surprise one by the angle of vision, which gives to the thing represented an unexpected foreshortening, or by the stress laid on the quality of matter, the veined wood of a guitar recalling work by Picasso and giving almost a tactile sensation. Sometimes volume is expressed, as by a shade blending into orange, thus giving the hollow of a rice-wine cup.

To the prolix technique of ordinary color prints, that of *surimono* added more difficulties. In the printing of ordinary broad sheets, from five to seven colors were sufficient. Graduating the tones, fusing, blending one color into another, was a task of the skilful printer, who was obliged to weaken his shades by rubbing on the required part of the block or to intensify them by the addition of more pigment. But in the case of the *surimono* where any luxury was lavished, the number of colors, including metals, *gaufrage* and the brilliant powder of mother-of-pearl, rose to twenty and even thirty in the most sumptuous epoch of the color print, the beginning of the last century. We have said that *gaufrage* is a feature of the *surimono*. It is a method of coloring without color, one which pertains rather to sculpture. It is produced by the impression of a hollow, dry or blind block on a special paper, soft yet resistant, whose texture has been compared with the pith of the alder tree. The hollow block heightens in the plastic paper the important part of the drawing, as the feathers of a snowy heron, the petals of a daisy, or the moon's crescent amid the faint blue of the morning sky. The slight relief thus obtained can express the most evanescent *demi-teintes* in a chiaroscuro cast only by the almost imperceptible relief when the light falls at the proper angle. Although *gaufrage* is employed chiefly to express light values of white upon white ground, it is also used to sharpen reliefs on colored surfaces, as the pattern of a gilded brocade, the damascene work on a warrior's helmet, or the silvery outline of sea waves. Purposely we have not mentioned embossing in dealing with *gaufrage*. The mechanical processes are the same, but between the two there is the same relation as exists between the *surimono*, gem of art printing, and the commercial lithograph around a tin can. The use of metallic tints, gold, silver and bronze in all shades, is another peculiarity of the *surimono*. The device of metallic applications which, to be precise, corresponds to the art of enameling better than to that of painting, acquires in the Japanese brush a more wise, just and refined character. I recall a print where emerald green and red bronze were used for rendering the iridescence on a wild duck's throat, and another where the fulgency of fire-flies was suggested by only a few specks of gold upon a gloomy sky. The shot colors of silk fabrics, patterns of gorgeous damasks, light rays, the silver spots on a butterfly's wings are often enhanced by metallic touches. Of equal skill in technique is the use of powdered *awabi*, or mother-of-pearl. Often when the light falls on the creamy paper of a print there is noticeable a white iridiscence recalling the wings of a dragon-fly or those shining specks on a sheet of mica. This luminosity is applied by *surimono* artists on whole surfaces or in particular spots with the same distinction and accuracy displayed when using metals, *gaufrage* or opaque and brilliant blacks.

After stating object, subjects and technique of the *surimono*, we must mention some of the most conspicuous masters and *petits-maîtres* who placed their names upon sumptuous prints. Foremost, of



JAPANESE PRINT

for a

NEW YEAR'S CARD

course, is Hokusai, who signed his first *surimono* "Mugara Shunzo," the *nom de pinceau* used about 1793, but his series of wonderful little prints was produced two years afterward and signed "Sori." Only in 1799 is to be found the first *surimono* signed "Hokusai," After that the master signed "Gwakiojin Hokusai," the first word meaning "mad about drawing," as he characterized himself. Among his pupils several were great designers of *surimono*, such as Gakutei, of whom an English author, Ed. Strange, writes: "His *surimono* . . . are finished with extraordinary minuteness and have a sentiment which, allowing for the difference of the convention, makes them by no means remotely comparable to the best work of our Pre-Raphaelite school." Hokuba and Hokkei, also pupils of Hokusai, are famous as designers of *surimono*. The first excelled in humoristic illustrations of books, and the second, a bold and prolific draughtsman, followed so closely the style of Hokusai that one book, an album of travel from Tokyo to Kyoto, *Dotchu Gwafu*, is attributed by some authorities to the master and by others to the pupil, Hokkei. Shinsai is also to be remembered among this group as the author of fine *surimono*. Hokusai's son-in-law, Yanagawa Shigenohu, who happened to be the black sheep in the master's family, was also a talented designer of *surimono*. His subjects were mostly women whom he pictured most carefully in sumptuous attire.



PRINT BY YANAGAWA SHIGENOHU FOR A NEW YEAR'S CARD

To avoid confusion among amateurs and collectors, we must state that there were two artists named Hokkei—Todoya, the fish-monger, to whom we have referred, and another less well known who also was a pupil of Hokusai and a designer of *surimono*. As a general rule a follower of Hokusai may be detected by the use in his name of one of the two characters of the master's name, "Hoku" or "Sai": for instance, Hokuga, Hokushiu, Hokumei, Hokuyo, or less frequently, and with the second character, Sai and Gesai. This custom among pupils may furnish at first sight a guide for distinguishing the various schools of painting. So the character "Tori" marks the Kiyomasa dynasty of painters; "Uta" or "Maro," the followers of the foremost painter of women, "the yellow Watteau," while the disciples of the great Toyokuni the First used either the first or the second ideogram root of that painter's name, such as Toyohiro or Kunisada.

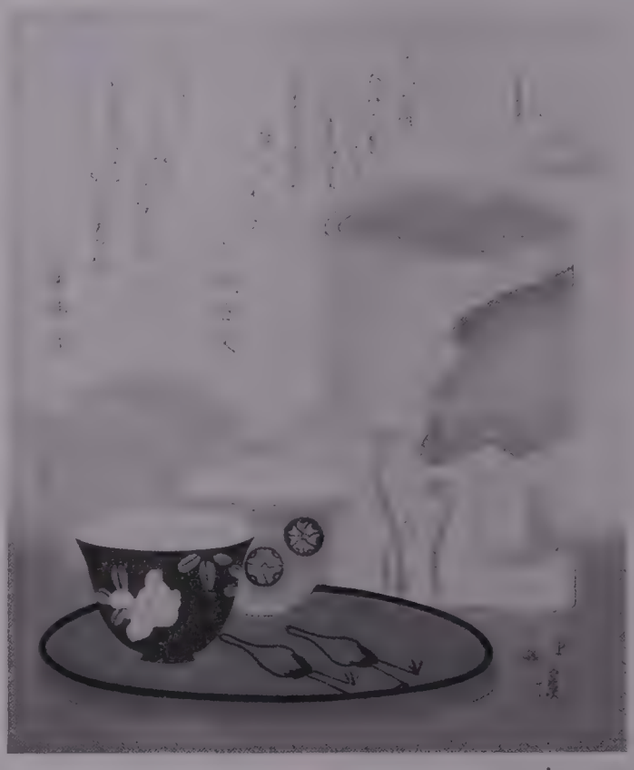
Utamaro, the great painter of women, who with Hokusai and Hiroshige forms the triumvirate of Oriental painters most admired by the Eastern world, was also a painter of *surimono*, although many of his prints described as such are not exactly so, having neither the congratulatory aim nor the characteristic size. By the way, it must be stated that the peculiar size of *surimono* is called by Japanese *shikishi ban*, measuring roughly seven and one-half by eight and one-half inches. The standard size of ordinary prints, twelve and one-half by eight and one-half inches, is called *o-ban*, or great sheet; one-half of this is called *chu-ban*, and so forth, the different unusual sizes having particular names. While some of Utamaro's prints are of the standard *surimono* size, the great

majority embellished with metals, *gaufrage*, *awabi*, iridescent powder, etc., have the dimensions of regular *o-ban*, or broad sheets. These, then, may be designated not as *surimono* but rather as prints in *surimono* style. Furthermore, in Utamaro's epoch the real *surimono*, that of Hokusai, Hokkei and Gakutei, had not yet been created. That is why the assertion of the German critic Seidlitz, pointing to Harunobu as the originator of *surimono*, seems to be in error. When speaking of Harunobu, either Japanese or foreign amateurs of Japanese art will recall the great master of that name, Suzuki Harunobu, who is nearer to the primitives of the color print than to those who carried this art to perfection through the *surimono* at the end of the Eighteenth Century in Japan.

When trying to trace the origin of certain features peculiar to the elaborated *surimono*, one may go to that picture of a pine branch engraved on cherrywood as far back as the early Seventeenth Century by Chikamatsu Rynsai after Katsushika Hokyushi. But this fact, quoted by Strange, is more an attempt than an attainment. Perhaps the German writer was confused by the fact that Gakutei, a real *surimono* master, had the same name, Harunobu, as a prenomen. His full name was Harunobu Gakutei. But saying plainly "Harunobu" is like saying "Raphael" or "Franklin"—nobody has to recall other names to identify these unique men. Such is the case of Gakutei in the *surimono* field.

Besides these *surimono* designers named there were artists more conspicuous in other branches of the color-print art who occasionally used their brush as *surimono* painters. Among these Toyokumi attained fame by his prints of actors and theatrical scenes; Kunisada and Kuniyoshi, who followed him in style as well as in subjects, and Yeisen, whose paintings sometimes approached Utamaro's genius-portraits of courtesans in full regalia and views of their princely abode, the *shin yoshivara*. The prints by Kuniyoshi and Kunisada were often similar to those of Utamaro, being in *surimono* style with every kind of embellishment. The names of Shunman, Kuninao, Nihi, Shosado and Yeishin, which I find in prints of my own collection, may be added to those of their more noted colleagues as adepts in the art.

A critic may object that such devices as representing an old gold coin by a gilded disk are not painting. An answer to that is one *surimono* in my collection. Its artist expressed by blue grays the blade of a knife, but he gilded dry corn leaves. Those artists knew how to paint metals in plain water colors, but they also rightly believed that metals, wisely used, embellished a painting.



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Now, this chat ended, I admit I should like to have that simple faith with which the Japanese slip under their pillow a paper representation of the *takara-bune*, or ship of good fortune, in the hope to have a pleasant dream and to have it granted. My dream would be to live in the Japan of the Eighteenth Century on a New Year's day and to be a personage. Imagine the stream of gilded and colored *surimono* that would come to me—*surimono* portraying the books that I enjoy, the animals that I like, the juicy persimmon and the luscious peach on brilliant lacquer trays or in glazed Imari bowls. They, of course, would be signed "Hokusai," "Hokkei" or "Gakutei," with a beautiful geisha dreamed of by the love-sick Utamaro and signed by his unique brush. They would come to me written in black and fancy ideograms on the creamy surface of paper that is the essence of that nature-loving poetry of Basho and Busson. But, alas, that marvelous treasure ship will not anchor in the Hudson River, and sadly I have to admit that cruel truth of an English critic, C. Lewis Hind, who, dealing with Japanese art, humorously says: "If you ask me why the Japanese prints are so much better, I can only answer that people get the color prints and the Christmas supplements that they deserve."

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Development of Gothic architecture determined the character of contemporary household equipment in the Middle Ages

Major ARTHUR DE BLES*



IN these happy days when we can buy our furniture in any quantity and any quality that our pocket-book and taste respectively permit, it is difficult for us to visualize an era when rigid sumptuary laws governed not only what details of personal adornment were permitted to the various strata of society but also what furniture was appropriate to each; when a Fifteenth-Century writer could utter such an amusing statement as "Madame de Charolais only had four shelves to her dresser, while Madame la Duchesse, her daughter, had five. I have often heard it said that no princess, except the Queen of France, should have five shelves. The dressers of countesses should only have three."

Furniture has, it goes without saying, existed ever since a compound of four walls was covered with a roof and called a house, but such "home comforts" as were used in those earlier days would, in our happier times—as we like to think of them—be considered beneath the notice of the fatigued, but proud, wash-lady out in the laundry-room. The world is a place where exceptions rule, however, and while this is almost literally true as regards the average human being in every land and of all times up to the middle of the Seventeenth Century, every museum of importance throughout the world contains evidence that the more fortunate in position and wealth were able and willing to indulge themselves to the highest degree of extravagance, financial and artistic, in the procuring of handsome pieces of furniture, calculated at once to enhance the name and style of their owners and to possess sufficient sturdiness to accompany them on their journeys, at the end of which the seigneurs of those days were never quite sure of finding a "where to lay their heads"—unless they carried it with them. So while not only the peasants, but even the minor lords and knights and esquires, were obliged to content themselves with rudimentary house furnishings, the high strata of society from the earliest times rejoiced in pieces that were sumptuous in the extreme.

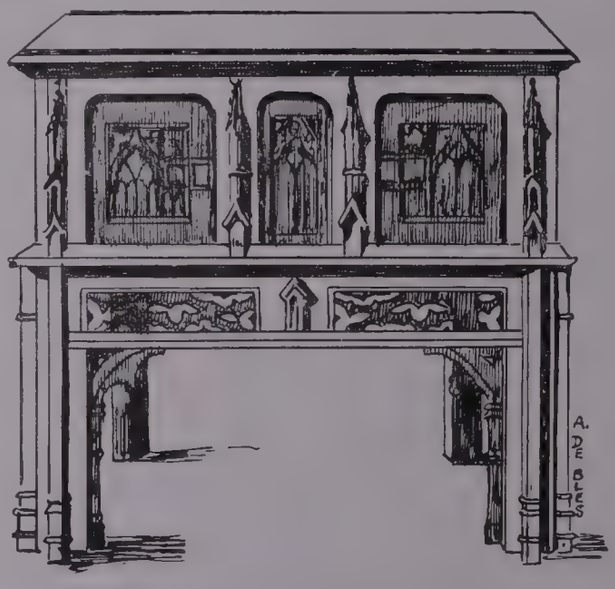
Archeologists have shown us that in the heyday of Egyptian civilization, furniture in a great variety of forms was used by the pharaohs: folding stools—a type which has survived through four thousand years—chairs and couches with seats of leather or linen cord or plaited rushes and with leopard or lion skins thrown over them; footstools, flower-stands, tables and even cabinets. The ancient Egyptians were expert in the technique of inlay and incrustation, cane-work, and even the delicate arts of veneer and marquetery. The legs of Egyptian chairs and tables terminated either in lions' paws or bulls' hoofs, a note which may appear beside the point here but which, it will be seen later, provided a direct source of inspiration, not to say plagiarism, for the cabinet makers of Seventeenth-Century France, Eighteenth-Century England and Nineteenth-Century Grand Rapids. Egyptian furniture was usually either gilded or polychrome or a combination of both.

The earliest piece of furniture extant is the chair of the famous Queen Hatshepsu, daughter of and co-ruler with Pharaoh Thothmes I (1540-1503 B. C.) and, after the death of her father, sole occupant of his throne. Thothmes I was one of the most important kings of the great seventeenth dynasty, one to whom we owe much of the best work in the famous temple at Karnak and all the obelisks and "Cleopatra's needles" which are to be seen in so many great cities of the old and the new worlds. He was the first to be buried in the now celebrated Valley of the Kings, near Thebes, in which the tomb of Tut-ankh-Amen was discovered. The chair of Hatshepsu, magnificent in gold and ebony, is now in the British Museum.

Although there are no pieces of ancient Hebrew furniture in existence, we know from the first chapter of *The Book of Esther* how magnificently equipped was the palace of King Ahasuerus in the year 475 B. C., while the Greek, Pompeian and Roman civilizations produced numerous types, all elaborate and rich in both material and craftsmanship. Of Greek and Pompeian products we shall treat more fully when discussing later the styles known as Adelphi in English furniture and Directoire and Empire in French. Rome and her history, however, have for us a direct interest as concerns this paper on the Gothic period in art, for as the traders between the capital of the Caesars and the East carried to the uttermost ends of the then known world well-nigh incredible stories of the "grandeur that was Rome," of her

**This is the first of a series of articles written and illustrated by Major de Bles on the styles and sources of the great periods*

furniture and plate, of all the precious metals and gems and rare woods, the cupidity of the outlying barbarian chieftains was aroused, with the result that, after eight centuries of immunity from foreign invasion, the Eternal City, already dying, was entered and sacked, first by Alaric with his Gothic hordes in 410 A. D., and, forty-five years later, by the Vandals from the northern coast of Africa under the dread Genseric. Alaric, the most humane and honorable of Rome's conquerors, commanded his men to spare the lives of the inhabitants and leave intact the temple ornaments, but Genseric had no such scruples, and although he also—at the instance of the heroic bishop of Rome, Leo the Great, who three years earlier had obtained mercy for the city from Attila the Hun—spared the people's lives, he ransacked temple and palace, citizen's home and serf's hovel and loaded to the rail with the magnificent spoils of a thousand Roman victories the great fleet of ships so numerous that "they almost hid the waters of the Tiber in which they lay." As these chieftains bore away the products of the marvelous craftsmanship of East and West, the influence of their beauty seeped, in time, into the wilder corners of the world, and, tinctured with the national traits of those less civilized peoples, formed the basis of the great styles of the Tenth to the Fifteenth Centuries.



FRENCH GOTHIC CUPBOARD WITH BUTTRESSED FAÇADE AND LEGS; FIFTEENTH CENTURY

The term "Gothic" as applied to the exquisite architecture of the Middle Ages in northern Europe, and, to a lesser degree, in Italy and Spain, was a relic of the fear and hatred and contempt of the ancient Romans for their uncultured despoilers and was used by their Sixteenth-Century descendants to distinguish the architecture of the pointed style with its freedom from academic restraint from the classical forms and detail that came back into favor after the death of the Gothic movement through the efforts of the great pioneers of the Proto-Renaissance. But the barbarians were neither so savage nor so destructive, save for a small group of iconoclasts, as is generally believed, and although their taste was mostly uncultivated, they took a certain child-like delight in possessing the brilliantly colored and bejeweled objects of art which had accumulated in such enormous quantities during the centuries of Rome's domination of the world. Thus Attila, himself, despite his simulated simplicity in the presence of Leo the Great and the Roman senators, slept upon a couch of chiseled and embossed gold with silk hangings and had his portrait painted in a palace of Milan, while the Goths treasured, among other articles, a splendid table "made of a single emerald, encircled by three rows of pearls and supported by sixty-five legs of solid gold incrusted with precious stones." Theodoric, king of the Ostrogoths, who ruled Rome after his final defeat of Odoacer in 493 A. D., even appointed an official custodian of the masterpieces of craftsmanship still to be found in Rome and at Ravenna, the new seat of the "Emperor of the West." The Gauls and the Frankish kings of the Merovingian dynasty followed in the footsteps of the conquerors of the Roman Empire, and so it came about that the earlier works, in which they began to exhibit individual national characteristics, possessed much of the heaviness and profusion of ornament of the Roman manner which had been first to impress them.

The chair, or throne, of the famous Merovingian monarch, Dagobert, is one of the few pieces of this period which have come down to us, and although it is considered to be of doubtful authenticity, qua throne, it is certainly a work of that king's time, the Sixth Century. It is a handsome piece, in gilded bronze, in the old Roman curule, x-shaped form, similar to those Savonarola and Dantesca chairs which were so much in favor in the days of the Italian Renaissance. Now the reign of Dagobert saw the rise of an artist who was destined to play an important role in the development of art in his native land. Under the patronage of the king, this craftsman of Limoges, who later came to be known as Saint Eligius, or, in the French manner, Saint Eloi, patron saint of goldsmiths, jewelers and metal workers, founded a convent in Paris where nuns learned the art of embroidery with gold thread, while in workshops which he established in the quarter known as Saint Paul des Champs he employed large numbers of metal workers, who, under his supervision,



SPLENDID CHEST FRONT OF THE FIFTEENTH CENTURY IN THE PUREST FLAMBOYANT STYLE
Note that, although similar in character, no two of the roses are alike

produced many important works including the famous "throne" of his sovereign, who was a patron not only of the arts but also of the church.

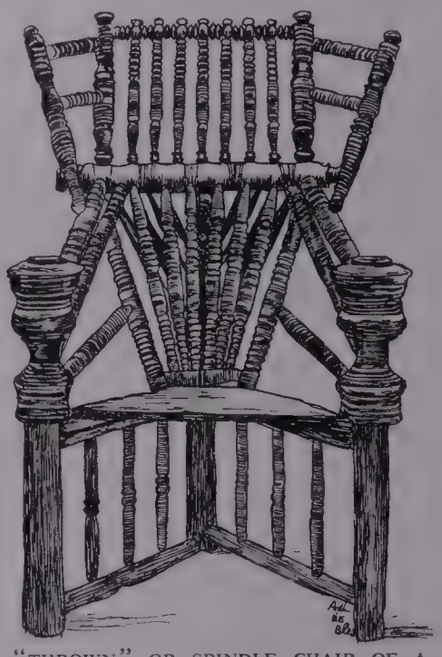
The influence of Eligius lasted a long time after his death in 759 A. D.—he had become bishop of Noyon meantime—but toward the close of the Tenth Century gloom settled over the old world and precluded any hope of improving and developing the arts. Political events were anything but favorable, wars were raging, monarchs were tyrannical and profligate. Taken altogether, it is doubtful if any worse period in the history of those Dark Ages can be found than the last half of this century. The monks, in whose hands were the only books and who consequently were the "newspapers" of their day, prophesied that on the last day of the year 1000 the world would come to an end. Panic reigned, mingled as usual with a devil-may-care attitude on the part of the wealthier classes, and it is indeed not difficult to understand that with such a menace hanging over their heads in such superstitious times, those who were slowly forging a national artistic consciousness in France should lose heart in the uphill fight and follow their more sensitive brethren who set themselves to meditate upon the hell with which they were threatened, the horrors of which were so graphically depicted to them daily by priests and monks who exhorted them to repentance and the leading of holier lives. The year went out, however, without the fearsome ending prophesied, and as the numbness wore off men's minds a general feeling of thanksgiving filled their hearts, expressing itself in a free and supple form of art which breathed the very essence of spontaneous sincerity. Because this was so, Gothic architecture has lived through the centuries, and, even up to the present time, has taken so firm a hold of the imagination of artists that no permanent new style has been evolved since its death.

Up to the Ninth Century architecture had been based on the principle of the post-and-lintel; that is to say, two uprights with a horizontal cross-piece, the earliest form of opening. The Romans had, of course, displaced the horizontal piece by a constructed arch, but, through the all-around

CHEST FRONT WITH REGULAR FISH-NET TRACERY, SLIGHTLY EARLIER THAN THAT SHOWN ABOVE
That this was a royal chest is indicated by the escutcheon bearing the lilies of France



support of this arch by heavy masonry, it had the same effect as the lintel, mechanically speaking. Later the Romans used the semicircular arch more freely and with less support by contiguous masonry, but the principle was still the same. The side thrust—that is to say, the outward thrust of the feet of the semicircle in obedience to the pressure on the summit of the arch—was compensated by the weight of the stones of the arches themselves and that of the tremendously thick walls of Roman edifices. In other words, the force of inertia was employed to counteract the dynamic forces attempting to spread the base of the arches. Therefore every ounce of weight was required, and the architects could not afford to pierce the walls, thus reducing their weight, to obtain light through windows for the interior.



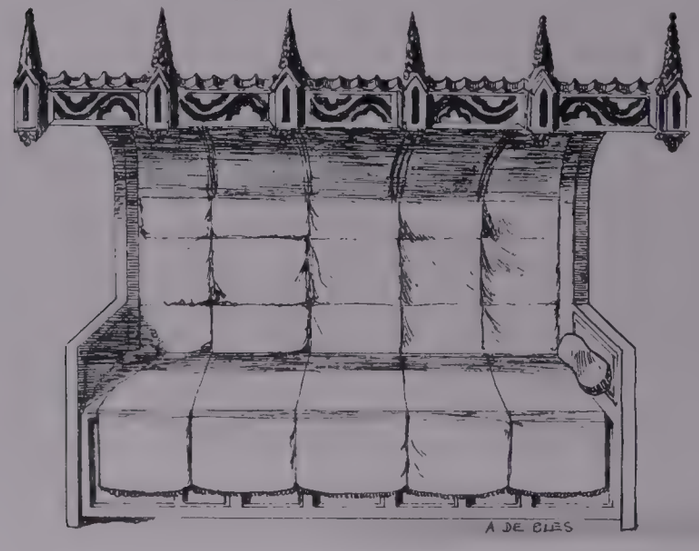
"THROWN" OR SPINDLE CHAIR OF A TYPE IN VOGUE IN HENRY VIII'S REIGN

As most Roman edifices of this type were temples to pagan gods, who gained in reputation when bathed in mysterious obscurity, this lack of windows had no great importance. But with the coming of the Christian edifices and the doctrine of the fast-growing religion that the light of God should shine within His house, windows became necessary, and so, to counteract the weakening of the walls, buttresses applied to the walls themselves, and then flying buttresses, were added to the structures and became the main distinguishing feature of the Gothic style, while a new constructional idiom was discovered in the pointed arch with its shorter base line in proportion to its height and the consequent diminution of the power of the side-thrust on the supporting walls.

Now in those days, and indeed until well into the Seventeenth Century, almost every important piece of furniture that was made was based upon an architectural model. The fronts of chests and *armoires* as well as their sides might be taken for reductions of the façades and sides of Gothic edifices, divided, as they were, into panels copying the tracery forms in vogue and even in many cases, as in one of our illustrations, supplied with strengthening buttresses. This being the case, and the styles of Gothic furniture conforming in almost every respect to the styles of the contemporary architecture, we must say a few words about the three periods into which the Gothic epoch is divided, particularly about the window traceries, which found an immediate echo in the panels of the larger pieces of rich furniture.

The first period of the Gothic style runs approximately through the Thirteenth Century. Its principal characteristic is its great simplicity and the sharply pointed arches of the windows, devoid of ornamentation. Hence the name "lancet Gothic," by which this period is known in France, while in England it is known as "early English." There is practically no carved furniture of this period. It was the purest of the three styles, for it was the result of the new spirit of humanism burning its brightest flame.

GOTHIC CANOPIED BENCH (*From an old manuscript*)
A type used by the wealthier nobles as a seat during the day and, hung with draperies, as a bed



The second period is known in France as *rayonnant*, or radiating, from the geometric patterns of the window tracery, converging to a centre. In the furniture of this period the arches are still simple but are ornamented with cusps. In England, this period is known as "decorated Gothic" and its products are esteemed as the finest development of the style. In France its more abundant ornamentation has led it to be less highly considered than its simpler predecessor. Decorated Gothic flourished between 1300 and 1420, A. D.

The third period, which continued from 1420 until the middle of the Sixteenth Century, although in a thoroughly debased form, gave birth to two types of Gothic

architecture, the flamboyant or florid, in France, and the perpendicular, in England. This period saw the decadence of Gothic. Its architects, becoming daily more eager in their search for novelty, lost sight of the matter and concentrated upon the manner. Profusion of detail, the flattened bracket-handle and basket-handle arches, the exaggerated window spaces and the thinned and ornamentally pierced flying buttresses, all betray this period. It has a strange and a strong appeal to the uncultured, for, as in the decadent period of any art, the technical skill was so brilliant as to hide the lack of sincerity from all but the discerning, and it dazzles the mediocre by its very virtuosity. The window traceries, by which the furniture of this period can always be recognized, were indeed beautiful—until exaggeration set in—leaping like flames, in fascinating rhythm, although of an irregular pattern. In England, the perpendicular style was much simpler, its upright mullions running through the apex of the arches into the archivolts of the main arch, as in the side windows of the church of Saint Thomas in New York. The pointed arch proper, the basis of the Gothic style and one of the most brilliant mechanical discoveries in the history of construction, had gone, however; been driven off by the need of a change, and had given place to an ornamental four-centred arch with no constructional value. The glorious spirit had fled.



Chairs were the "Seats of the Mighty." They lent dignity to the seigneur who from them administered justice and held audience

Now, as we mentioned earlier in this paper, furniture in those early days was both costly and restricted in quality. Chests were the main articles and served for almost everything: as beds, tables, benches, and traveling trunks. They were, of course, of all degrees of beauty, from the plain, unsculptured strong boxes in which servants and retainers carried their effects, to the splendidly carved, traceried coffer of the lady and the tilting-chest of the knight. A magnificent example of traceried carving on a chest is pictured here and affords a good example of the architectural character that ran all through the furniture of the Gothic period. It is a Fifteenth-Century piece, as the four-centre arches show, as well as their exaggerated finials, but there is restraint, in spite of its beauty of workmanship and its richness, in the flower-incrusted, fish-net tracery and in the delicate lines of the small, daintily cuspated arches along the foot of the "windows" and in the spandrils, which show that it is fairly early in the century. The coat of arms, blazoned with the lilies of France, shows this to be a royal chest. The other chest shown here is later than the royal piece. Its basket-handle arches, enclosing flamboyant rose-windows above four lights, as windows were called in those days, and the super-imposed long windows in the stiles between the arched panels, running the whole length without capitals, pure florid Gothic carving, indicate the end of the Fifteenth Century.

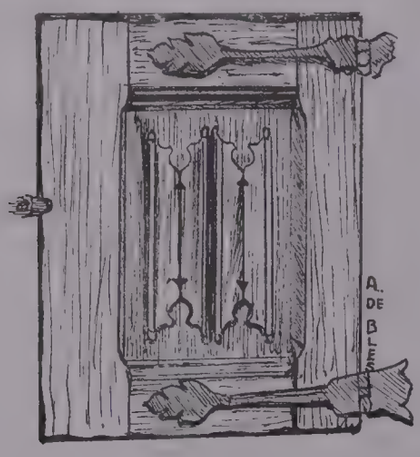
The interiors of feudal castles were of extreme simplicity, and personal comfort simply did not exist. Such display as was made was intended principally to impress the surrounding nobles and gentry with the power which it represented, for it was found in only the public room or main hall where everybody sat, ate and played together, a curious democratic anachronism in those days of the greatest feudal strength. The upper story formed a combined bedroom and dining-room, with trestle-tables and a canopied bench which could be used as a day-bed, a couple of buffets, or dressers, one at each side of the table for the display of silver

AN ENGLISH HUTCH WITH PIERCED DOORS. THE FRENCH BAHUT, ITS PROTOTYPE, WAS A CHEST ON LEGS



ornaments and glass-ware, and a few stools and chests. The bed was an imposing, canopied structure, like that of our illustration, hung with three curtains, which, during the day, were gathered up into a pear-shaped bag and suspended from a corner of the canopy, as in "The Annunciation" by Roger van der Weyden in the Metropolitan Museum of Art in New York. Rushes were strewn on the floor, and in the case of the wealthier nobles were covered by costly Persian carpets. In the main hall, a dormant table—with fixed legs, as opposed to the trestle-table with its tripod stands—stood on a dais at right angles to the axis of the room, with a large canopied bench backed against the wall for the seigneur and his immediate family. Other persons used stools or "thrown-chairs," illustrated herewith, which we call spindle chairs. The type, an Eastern one, was taken to Britain by returning English soldiers-of-fortune who had served with the Varangian guard of Byzantium in the Tenth Century. Chests, forms and benches surrounded the great open fireplaces, with a couple of settles and two canopied chairs for the master and mistress. At the other end of the hall was an oak screen, more or less decorated, with two doorways leading into a space behind, known as the minstrels' gallery. At the centre of this screen, between the doors, stood a silver dresser, on which the ornamental vessels of the household and the knight's shield were *dressé* or set up. Low side-tables were introduced late in the Fifteenth Century in place of the chests.

One of the most important pieces of furniture in medieval days was the bahut—from the old low German *behoetan*, to conserve—which was a chest on legs, of which one is illustrated in this article. The name, which is a French form, became corrupted in English to "hutch," which is still used for all such pieces in the British Isles. Bahuts are still much used in France, as a settle with a paneled back and a coffer under the hinged seat.



ABOVE: LATE FIFTEENTH-CENTURY LINEN-FOLD PANEL, DISTORTED, CONVENTIONALIZED, ITS CHARACTER DESTROYED



CENTER: THE EARLIEST AND PUREST TYPE OF THE LINEN-FOLD MOTIVE PANEL



ABOVE: FLEMISH LINEN-FOLD PANEL, EARLY FIFTEENTH CENTURY

Chaïrs were not for the "common herd." They were the "seats of the mighty," and their form and style serve to indicate their throne-like character. From them, their owners administered justice or held audience, and their straight backs and horizontal arms helped to maintain the dignified position of the body required for the performance of such important duties. One still speaks of sitting *in* an arm-chair and *on* an ordinary chair, a relic of those semi-regal days when, to uphold their own character, they were among the most richly decorated pieces of furniture and were copied after the model of their ancestor, the bishop's throne, or *cathedra*, from which word "chair" is a corruption through the French *chayere*. Like most of the furniture of the Gothic era, they were frequently painted, either on the woodwork itself or on pieces of canvas glued to the article to be decorated.

An important ornamental motive of the later Gothic style was the linen-fold or parchment, inspired, as to the former, by the folds of the chalice-veil as it falls over the host in the sacrament of the Eucharist. The parchment motive, almost identical with the linen-fold, is distinguishable from it by the two rods around which the parchment is rolled. Both motives are of Flemish origin, coming from Ypres (or *Yper*, as it is in Flemish), whence sprang also the geometric patterns woven into cloth and used as models for the tiling and painting of cathedral walls and known as diaper patterns (*drap de Yper*).

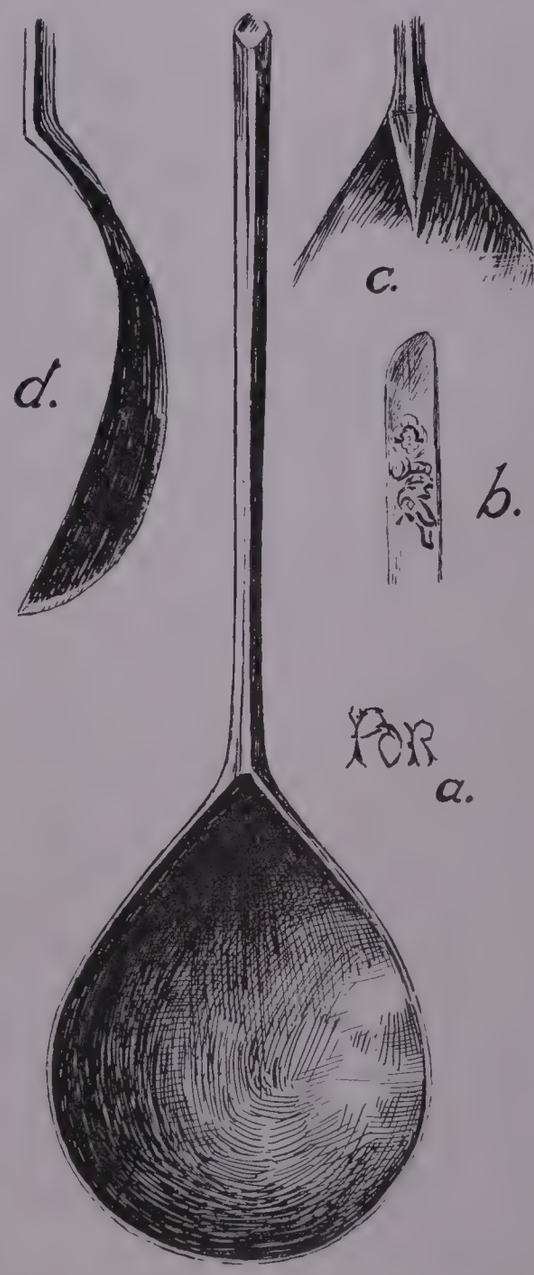
INTERNATIONAL STUDIO

SPOONS *of Old* ENGLISH PLATE

How this form of silverware was developed by craftsmen of the Fourteenth to the Seventeenth Centuries

Henry Newton VEITCH*

ALTHOUGH it is usually considered that the "slipped-in-the-stalk," or slip-top, spoon came into general use in England under the influence of the Puritan party in the reign of Charles I (1625-1649), yet this type is to be found at a much earlier date. For example, the spoon here shown as illustration No. I might almost be assigend to the year 1400, but it is possibly a survival of the "Roman" type of spoon to which allusion was made in a previous article in INTERNATIONAL STUDIO. Note the long, tapering stem in diamonded section, slightly thickened toward the top, and the early pear-shaped bowl. On the back of the bowl, close to its junction with the stem, are engraved the letters "P O R," the meaning of which is unknown. (See illustration No. Ia.) At the top of the stem is stamped with a punch an undecipherable mark, perhaps the maker's. (See illustration No. Ib.) It is remarkable, for reasons which will appear later, that this maker's mark, if such it be, should be at the top of the stem. A side section of the bowl is also shown here (illustration No. Id), and a drawing of the junction of the bowl and stem (illustration No. Ic). This spoon barely exceeds six inches in length and probably is English. It is, as are all slip-top spoons, wrought from a single piece of silver. Similar specimens are found in latten, a mixture of tin and brass, of which one is here illustrated (illustration No. II). This is unmarked and probably was made at about the same date as the spoon shown as illustration No. I, or 1400.



NO. I. SLIP-TOP SPOON, ENGLISH, CIRCA 1400. MARKS: "P. O. R." ON BACK OF BOWL, UNDECIPHERABLE MARK ON STEM

Much surprise was occasioned several years ago at the discovery of a pair of spoons "slipped-in-the-stalk" and dating from the reign of Henry VII (1488-1509). These bore the London hall-mark and the missing date-letter for the year 1501 (small black letter "D"), with an undecipherable maker's mark. The same family possessed a Henry VIII spoon of 1515 (London hall mark: black letter "S") and two or three unmarked specimens, which, judging from their design (smaller and narrower bowls and thinner stems), were of a much earlier date. These spoons aroused the greatest interest as it had not hitherto been believed that this type was made before the reign of James I (1603-1625). It is usually thought that as the Puritan influence increased in England, culminating in the execution of Charles I in 1649, such spoons became more popular, conforming with the Puritan taste for severity in everything. It was remarked in the preceding article that the "Maidenhead" knop-top spoon barely survived the Reformation (circa 1550). The "Apostle" knop and the seal-top were made somewhat later and were in their turn entirely displaced by the slip-top and its developments. Illustrated herewith is a typical "slipped-in-the-stalk" spoon of the reign of James I (illustration No. III). This is a London-made example for the year

**A continuation of Mr. Veitch's article in International Studio or December*



NO. II. LATTEN SLIP-TOP SPOON; ENGLISH, CIRCA 1400

NO. III. SLIP-TOP SPOON; MARK "RN" IN SHIELD; DATE LETTER ITALIC "A." LONDON, 1618

NO. V. STUMP-TOP SPOON; MARK "SV" IN SHIELD; DATE LETTER BLACK LETTER "F." LONDON, 1663

NO. VI. STUMP-TOP SPOON. ENGLISH, CIRCA 1670

1618, with date-letter, a small italic "A," and maker's mark, "R N" in a shaped shield. This spoon is practically identical with those of the reigns of Henry VII and Henry VIII, previously mentioned, but the earlier bowls are more pear-shaped and the stems are shorter and finer.

Illustration No. IV shows a slip-top spoon of latest type, made in the reign of Charles I. It has a London origin and bears the date-letter for the year 1638, with maker's mark "R G" in a shield.

Regarding marks: on the slip-top spoon the leopard's head still appears in the bowl, but it should be noted that the earlier the spoon, the closer this mark is placed to the stem: *i. e.*, high up at the top of the bowl. This remark applies also to the knop-top spoon. It will be found useful to compare the marks on the spoons used for illustrations Nos. III and IV, where it can be observed that the head on the James I spoon is slightly higher in the bowl than that in the Charles I specimen. On earlier examples the leopard is higher still—in fact it is sometimes as close to the stem as it was possible to punch.

It is now most important to observe that, while the maker's mark and *lion passant*, if in use after 1544, continue, as on the knop-top spoon, to be placed on the back of the stem close to its junction with the bowl, the date-letter, curiously, is always placed nearly up to the top of the stem. This is quite remarkable, and the only possible explanation is that the makers of this type of spoon wished to insist that their spoons should not be mistaken for or confused with cut-down knop-tops. Yet there is no evidence to be cited that the knops were cut from any spoons to comply with the new fashion. More remarkable perhaps is the fact that the very early quasi slip-top spoon here illustrated as No. I, dated as about 1400, has what is presumably a maker's mark at the *top* of its stem. This spoon was certainly made before any goldsmiths' hall had been instituted. The few known provincial examples of this type are made in a way exactly similar to the London-made spoon and with the same peculiar marking. This method of marking the spoon "slipped-in-the-stalk" remains a mystery. It was generally adopted and influenced the marking of later types.

The slip-top spoon may be regarded as the definite forerunner of our present-day spoons. Its first development was as the stump-top or Puritan



NO. IV NO. VII NO. VIII NO. IX NO. X

NO. IV. SLIP-TOP SPOON. MARK "RC" IN SHIELD; DATE LETTER COURT-LAND "A." LONDON, 1638
NO. VII. TRIFID-END SPOON. MARK "EB" IN SHIELD WITH CROWN ABOVE; DATE LETTER BLACK LETTER "Q." LONDON, 1673
NO. VIII. TRIFID-SPOON. MARK "SW" IN SHIELD WITH THREE PELLETS; DATE LETTER BLACK LETTER "M." LONDON, 1689
NO. IX. TRIFID-END SPOON. MARK "IC" IN SHIELD WITH CROWN ABOVE; DATE LETTER BLACK LETTER "M." LONDON, 1689
NO. X. TRIFID-END SPOON. MARK "IH" IN SHIELD WITH CROWN ABOVE; DATE LETTER BLACK LETTER "R." LONDON, 1694

spoon, an example of which is given here as illustration No. V, a London-made spoon of the reign of Charles II, or of the year 1663. Here, as may be observed, the bowl is more oval in shape and there is still no alteration in its junction with the stem. The stump-top spoon is marked, as is its preceding type, with the leopard's head in the bowl; the marks on the back of the stem are spread somewhat further apart, while the date-letter is inclined to come more toward the centre of the stem. These markings are extremely interesting as they practically never vary. The specimen shown as illustration No. V bears the London hall-mark, date-letter for the year 1663, a black-letter capital "F," and a maker's mark, "S V" in a shaped shield, the initials being those of Stephen Venables, a well-known spoon-maker of the period. Illustration No. VI shows a stump-top spoon in silvered latten. It is unmarked but may be placed at a little later date—*circa* 1670.

In illustration No. VII appears a spoon of a definitely new type, called the "trifid-end" from the form of the top of its stem, which is more or less deeply notched into three sections. This type is also usually decorated on the back of the bowl with a ribbed "rat-tail," struck as a rule from a die or press. This may be observed in illustration No. VII, which is a spoon of the reign of Charles II, and in Nos. VIII and IX, made in the reign of William and Mary. This type of spoon is peculiarly English. On all specimens the leopard's head is on the back of the stem next to the maker's mark instead of on the bowl. Trifid-end spoons are usually about six and one-half inches in length and are sometimes beautifully engraved on each side of the stem as well as on the bowl. This type practically disappeared about the end of the Seventeenth Century, giving place to the spoon illustrated as No. X, which begins to conform to our modern type.



"WHEN THE MARE'S TAILS SHOW, MARINERS SEEK THE HARBOR" BY THEODORE J. MORGAN

PAINTER of HARBOR and SEA

Developed through many years, Theodore J. Morgan's art now is widely recognized for its truth and directness

MERWIN MARTIN

WHEN art is instinctive and when a true urge for poetical expression is an integral part of a human being, the overcoming of obstacles and the sacrificing of mundane pleasures are merely a part of a great fight for ideals. The early Christians, fired by religious fervor, were not daunted by pagan tyranny to the extent of abandoning their artistic expression, and when threats of death faced them should they be caught immortalizing their beliefs by symbols in the light of day, they betook themselves to the catacombs that underlay Rome and there by the flicker of tallow candles they made paintings which, crumbling though they are, still stand as proof of Christian loyalty to beliefs. The profane history of Europe discloses numerous cases of artists who suffered physical dangers and poverty for art and who, despite their sufferings, gave to the ages the masterpieces for which they are known. In our own country, short as is its art history, the same determination to overcome difficulties has been manifest. Albert P. Ryder, painting on the tops of old cigar boxes under a small skylight atop his uncle's restaurant in lower Broadway, New York, and suffering in an asylum doctors' examinations as to his sanity because he would not devote his life to the mysteries of the culinary art instead of loosing his imaginative genius in paint and canvas, is an example. Then there were the sacrifices and torments of Ralph A. Blakelock, the sorrows of Abbott Thayer, the loneliness of Winslow Homer, the physical inconveniences against which Alexander H. Wyant worked, the discouragements of George Fuller and the impediments of hundreds of others who have reached fame through fires that proved their metal.

In the present time no painter has overcome greater discouragements and drawbacks than has Theodore J. Morgan, now reaching a plane of consideration from his fellow artists and the public. Family reverses, financial losses and years of illness have not destroyed the determination of his character nor the ambition to express his love of beauty and his appreciation of nature. In studying his art, it is these qualities that are most evident, and so obviously are independence of

"OYSTER BOATS"

by

Theodove J. Morgan



Courtesy of the Folsom Galleries



"THE LAWN PARTY" BY THEODORE J. MORGAN

purpose and directness revealed that all minor aspects become submerged in the spirit and symbolism of his work. There are sentiment and poetry in his nature, and these are reflected in his art. With such a foundation, a man may master technical problems and the subtilities of color and line, and so we find him now in middle life painting with the enthusiasm of a boy, sending out messages of conviction and interpretations of nature that are fast leading him to the place in American art that he deserves. Under the facility of his hand and the inventiveness of his brain, brush and easel are prolific of canvases of wide variety. There is no evidence of repression in his work, as there is none in his character. Freedom of thought, breadth of vision and a very deep rooted power to portray his emotions distinguish

"AUTUMN'S APPROACH" BY THEODORE J. MORGAN





"SWORDFISHER, LOW TIDE" BY THEODORE J. MORGAN

all that he does. Filled with color and decorative in design, his canvases always make a pleasant and memorable impression. If circumstances for years held his art in check, giving him only snatches of time in long periods in which to indulge in the work which he longed most to perfect, he has in the last seven years, all of which he has devoted to its advancement, succeeded in obtaining gratifying results. The ready sale of his pictures in the many places where he has held one-man shows, the pleasure with which his canvases are received by galleries and museums and the high opinions of fellow artists and critics testify to public recognition of his ability.

Morgan was born in Cincinnati and is wholly an American product. Never having studied anywhere but in the United States, taking for his themes the beauties of his own land and influenced only by American ideals, he is an example of what an artist may accomplish without foreign traditions. Far back in his childhood he dreamed of a career as an artist. At the age of ten years he began to give evidence of talent for drawing and color. His parents, sympathizing with his ambitions, obtained a private teacher for him, and with him the boy studied until he was fourteen, when he entered the Cincinnati Art School. There he was under Frank Duveneck, Meakin and Ribesso and had as coworkers Edward Hurley, Clement Barnhorn and Artus Van Briggle. Family reverses, however, caused the cessation of his studies in a few years and he found it expedient to earn money. He applied himself to the study of wood engraving and made it a profession until his eyes and general health became impaired by the exacting character of the work. Obliged to seek a less trying vocation, he sought to discover what latent talents he might have that would bridge the difficulties that now faced him. He found that he had a faculty for original

"GOD'S WILL BE DONE" BY THEODORE J. MORGAN





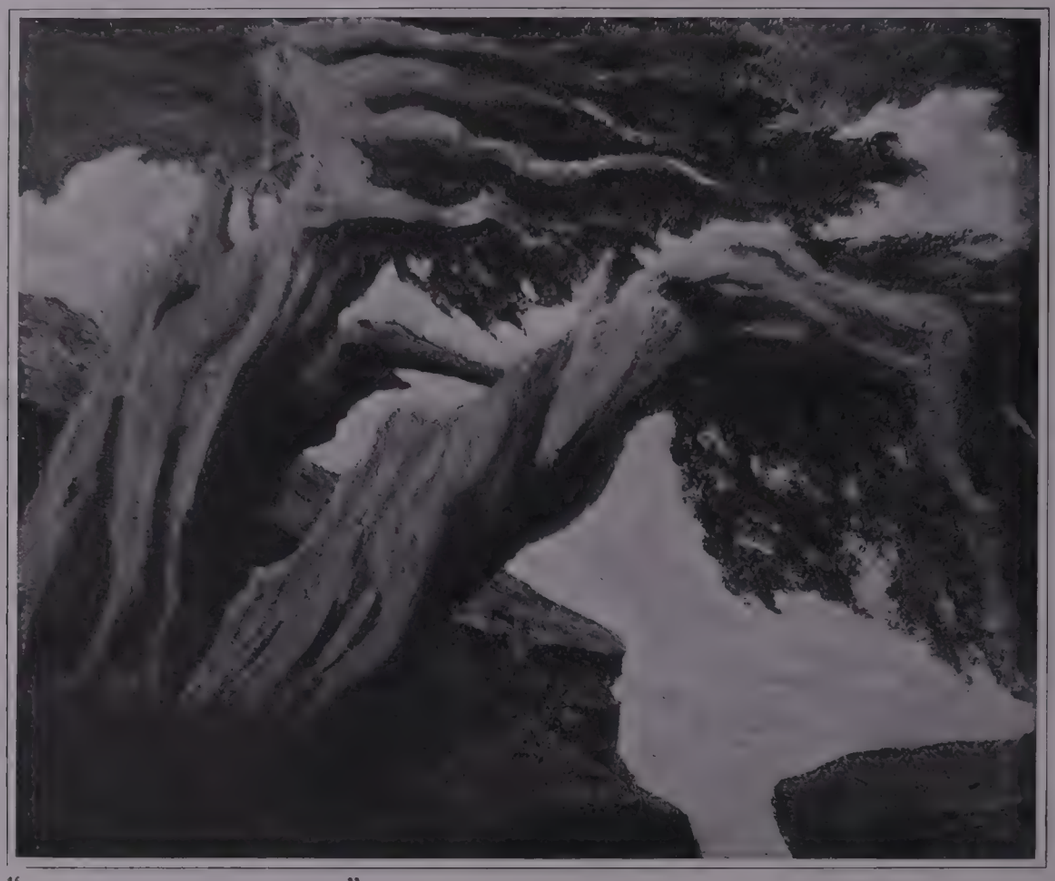
"SUMMER ZEPHYRS" BY THEODORE J. MORGAN

ideas for advertising, and these he presented to newspapers and magazines, presently achieving a good income by this line of endeavor, but always painting and designing when he could find time. As another outlet for his artistic urge, he remodeled old houses in Washington, D. C., where he had now made his home, and the originality with which he designed and furnished them brought him into notice in that line, one in which his advice is still sought by residents of the national capital.

About 1916 Morgan decided to end his connection with the business world; so, leaving Washington, he went to Provincetown, Massachusetts, where, he had been told, was a fertile artists' colony. Here he thought he would retire to devote all of his time to perfecting a non-commercial art. Acting with his characteristic directness, he bought an old house at Cape Cod on the day after he arrived, a structure that had been owned by a single family more than a hundred years. Next day he had a corps of carpenters following his designs for remodeling, and within a month he had a complete, up-to-date dwelling with all city comforts and all the charm and grace of the architecture of Colonial days. There he spends his summers, painting the subjects that appeal most strongly to him. His early purpose there was to make a series of paintings at Cape Cod, traveling about the district until he had completed his plan. In Provincetown, however, he found so many picturesque themes that, although he has painted prodigiously, he has not yet exhausted them, and his presentments of the quaint houses, old trees, winding streets and great sand dunes are perhaps among the best interpretations of the place ever painted among the hundreds that have been done.

There is evident in all his work his close attention to choice of subject and to composition. These, with his feeling for poetry, form the foundation of his art; they are the reasons for his popularity, for whether they be presented to critics, artists or laymen, the emotions which he has so sincerely transcribed never fail of appreciation. Morgan is a reader, a thinker, and a constant student of nature and of the works of the great artists of the past. Nearly every picture that he produces has symbolical significance. When he painted "The Struggle for Existence," he selected

a group of trees to express his feeling regarding life. In his mind the work had its psychological inception when seeds fell between huge rocks and in time sprouted and grew despite their confinement. Cramped by the rocks, the roots suffered, but grimly the trees struggled on until they mastered their oppressors and became, as the artist designates them, "the family—father, mother and child." Now, great of trunk, heavy of foliage but tormented by the elements, they at last are facing disintegration. In "Potomac Oyster Boats" Morgan attacked an entirely different subject. There he concentrated his attention on light and shade—the sails of the boats against a brilliant sky. Broadly handled and full of vivid color, this work represents the force and freedom of thought that have had such potency in the man's career. "Companions of the Sea and Storm," with its charm of sentiment, is rhythmic in line, the moving sky enhancing the deep waters beneath it. The house, in which the main sentiment is expressed, feels safe in the protection of the trees that have been its companions through many storms. The foreground in color and form forces upon the observer, by the breadth and directness of the painting, the loneliness of the inhabitants.



"WARRIORS OF THE TIMBERLINE" BY THEODORE J. MORGAN

Warriors of the Timberline

Tragic twisted trees,
Grim warders of the cliff,
Stripped of teguments,
Your muscles taut and red
With agony of strife for root hold,
In brewing place of storm
Art thou; above the clouds,
Where to its masterly will
The cruel wind has bent
Your gnarled rheumatic limbs.

Do you, envious, peer
From lofty solitude
O'er dizzy barren ledge,
On trees of rhythmic growth
And true proportion
And long to change
Storm-wrestled strength
For sheltered symmetry?

—Bangs Burgess

The PRIMITIVES of FLANDERS

Old Flemish masters had a distinct place in the development of art in Northern Europe three centuries ago

H. S. GIOLKOWSKI

ONE of the latest problems occupying art critics has been the question of the precedence of French over German influence in early Flemish painting. "For a long time," writes one authority, M. Verlant, "the prevalent theory was in favor of Germany. Today, on the contrary, it is agreed that, far from being influenced by them, the Flemish artists greatly influenced the German schools." Another specialist, M. L. Maeterlinck, of Belgium, in a recently published book titled *L'Enigme des Primitifs Français*, boldly assigns the first place in the history of northern European art to pioneers from France. Flemish art, he asserts, had its origin in France, and if this predominance has, up to now, remained unrecognized, it is simply due to a certain diffidence on the part of the French lest their national pride bias their judgment.

It is still a delicate task, and in some ways a vain one, to attempt to make a hard and fast national distinction between the painters of northern Europe in the Fourteenth and Fifteenth Centuries. Burgundy and Flanders were long associated. There was a constant interchange of art and ideas among Germany, Belgium and France. The rule of Charles V embraced elements since at variance or at any rate distinguished. In 1384 Flanders and Burgundy were united by the marriage of Philip the Bold, son of John the Good, King of France, with Margaret, heiress of the Counts of Flanders. Thence on there was a constant fusion of the arts and crafts, much Flemish talent, like the sculptor Claus Sluter, settling at Dijon and in its neighborhood. At the beginning of the Fifteenth Century this Franco-Flemish art spread into the valley of the Rhine and gradually across the Alps, and so we find Italian patrons of art buying Flemish works, Italian students in Flanders, Franco-Flemish patrons like Philip the Bold collecting Italian medals, ivories and other specialties from that country, and northern artists visiting Spain and Italy, sometimes to settle there.

The latest classification of art centres of the time into schools of Avignon, Dijon, Bourges, Tours, Bruges, Antwerp, Brussels and Tournai is certainly more correct and satisfactory than a rough distinction between France and Flanders, but it probably will be subjected to revisions. For instance, Roger van der Weyden, as he is known in Flemish, or Roger de la Pasture, in French, was born at Tournai which, up to the Fourteenth Century, belonged to France and still prides itself on the help which it gave to Joan of Arc. Again, Memling appears to have been born in Germany. The Master of Aix probably was of Flemish origin; Justus of Ghent lived in Italy, while Gerard David was of Dutch birth, which is to say that his style leaned toward the right side of the Rhine.

Among the finest examples of French Primitives is the big anonymous Pieta of Villeneuve in the Louvre, attributed chronologically to about 1470, while the name of Jean Fouquet (1415-1485) stands for the amazing illuminations in Etienne Chevalier's *Book of Hours* in the Museum of Chantilly. The Maître de Moulins, Malouet and Bellechose are other names representative of the development of French Primitive art.

Happily the destruction which seems to have swept over the early French schools was more sparing of the Flemish masters, of whose work the European museums contain many magnificent and well preserved specimens. One of the oldest Flemish masters is Melchior Broederlam of Ypres, that once beautiful frontier town. Painted towards 1390, his panels, one combining the Annunciation and the Visitation, the other, the Presentation to the Temple and the Flight into Egypt, show distinct French and Italian influences and a tendency toward realistic observation. These panels introduce the school known as Flemish or, more exactly, of the Netherlands, which begins definitely, however, with the brothers Van Eyck. They it was who first struck out on that path which was to be northern Europe's original contribution to Occidental art: the marriage of realism with mysticism, of divinity with humanity, the daring to associate God with the ordinary affairs of life.

The illustrations on the following pages are from pictures displayed at the recent Belgian exhibition in Paris and were obtained with the assistance of Paul Hymans, MM. Wolfers, Verlant, Fierens-Gevaert, Franck, Dillen and Wagemans, organizers of the display under the directorship of Leonce Benedité and André Dezarrois, curator of the Luxembourg Museum.



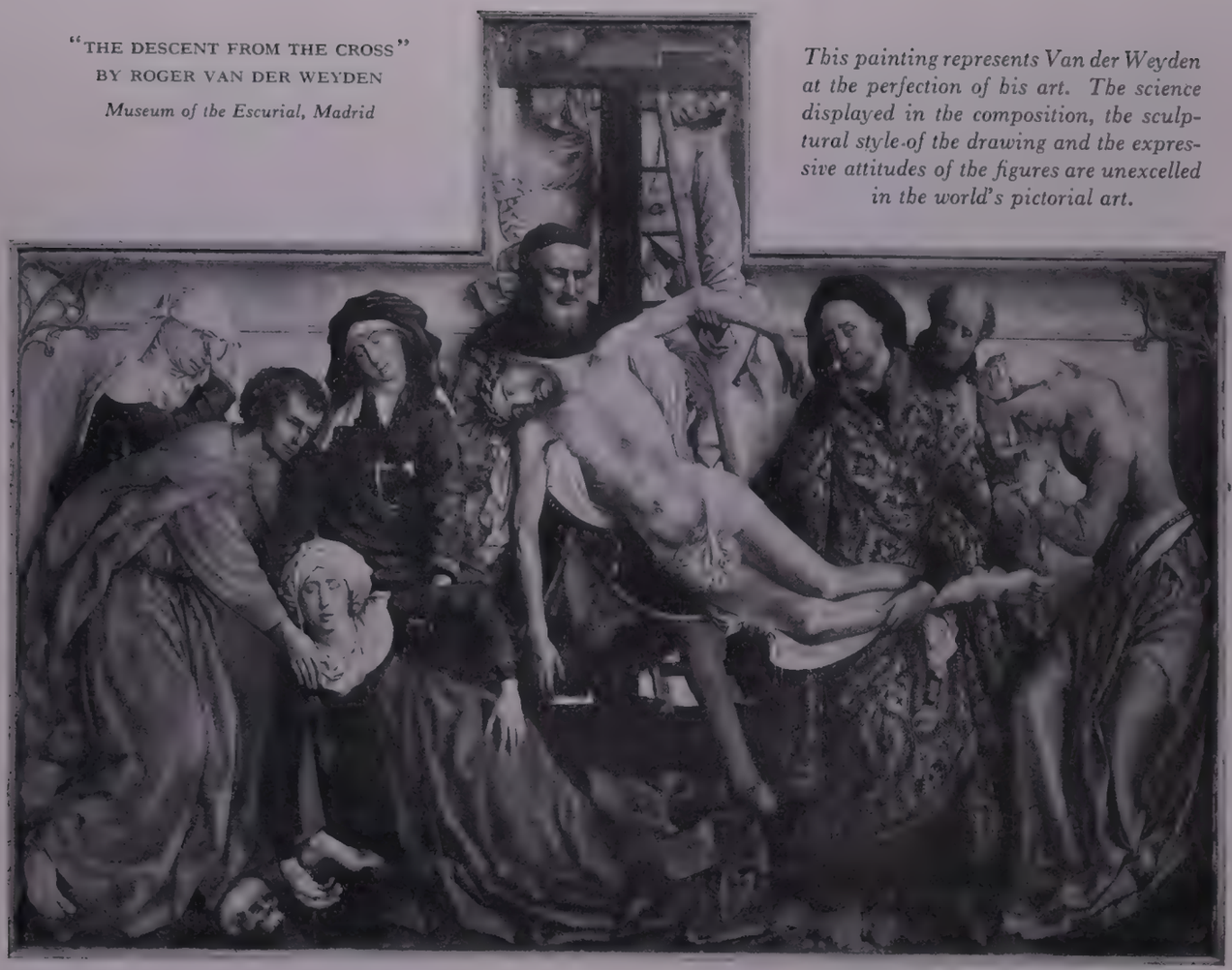
"THE LAST JUDGMENT"
BY ROGER VAN DER WEYDEN

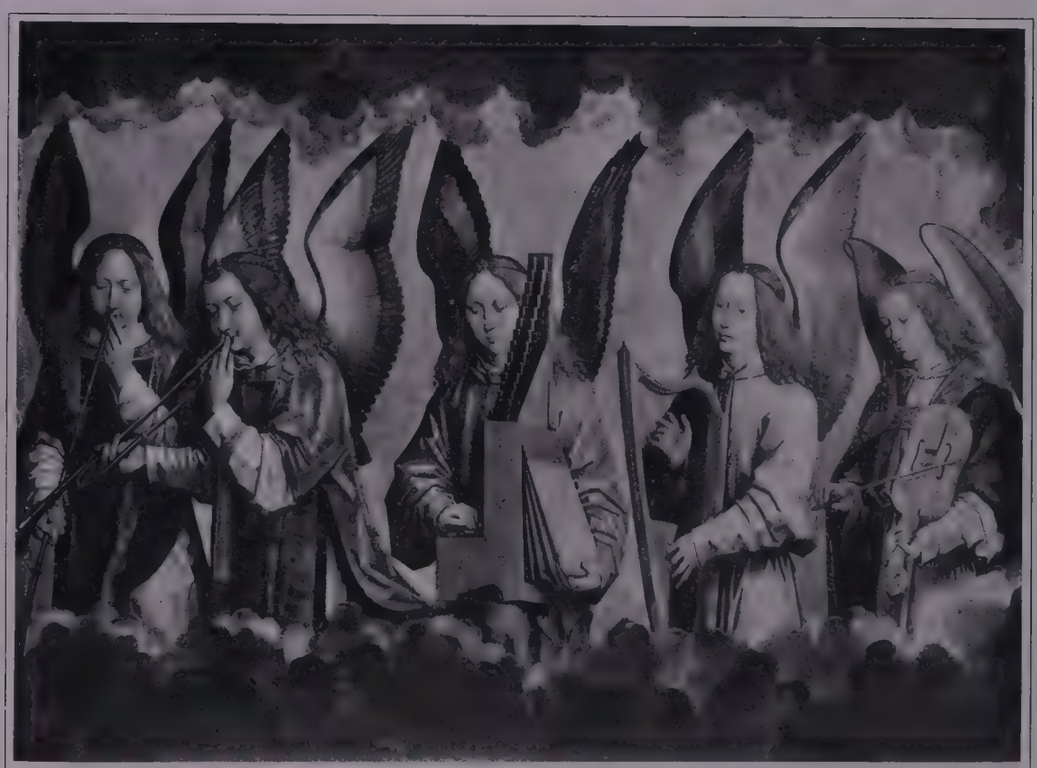
Museum of the Hôtel Dieu, Beaune

Christ is here seen surrounded by angels, the intercessors, heavenly assessors and figures representative of the Resurrection, of Heaven and of Hell. Saint Michael holding the divine scales in which he weighs souls is rendered with incomparable elegance and divinity. This majestic work proclaims Van der Weyden one of the most dramatic among great geniuses in religious art.

"THE DESCENT FROM THE CROSS"
BY ROGER VAN DER WEYDEN
Museum of the Escurial, Madrid

This painting represents Van der Weyden at the perfection of his art. The science displayed in the composition, the sculptural style of the drawing and the expressive attitudes of the figures are unexcelled in the world's pictorial art.





"ANGEL MUSICIANS" *In the Museum at Antwerp* BY HANS MEMLING

Memling probably was a native of the Rhineland. To the knowledge of his predecessors, the Van Eycks; to their touching faith and to their simplicity he added a more tender, more feminine and more simple charm. He was one of the greatest of Flemish painters and his portraits are unexcelled.



"MADONNA AND CHILD" *Museum of Lyons* BY QUENTIN MATSYS

The artist who has been called the Leonardo da Vinci of Flanders was the originator of the School of Antwerp, at which city he was born, in 1466, and was one of the late Primitive masters of the Netherlands, dying in 1530. He echoed the "culture of a highly polished upper class" and Dr. W. R. Valentiner has compared the spirit of his work, as contrasted with that of Albert Dürer, with the spirit of Erasmus as contrasted with Martin Luther's. The fastidiousness characteristic of Quentin Matsys is exquisitely represented in the little "Madonna and Child" here reproduced.

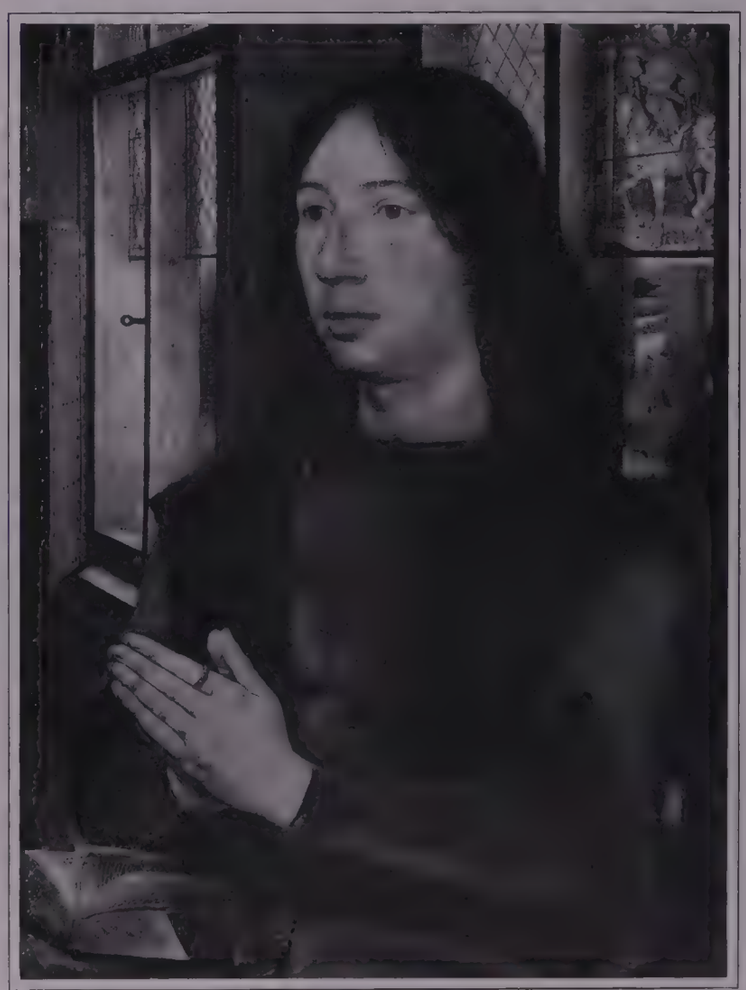


"THE MADONNA AND SAINTS" *Museum of Rouen* BY GERARD DAVID

"It is in individual subjects, above all in portrayals of the Madonna and Child accompanied by saintly women and children," says Dr. W. R. Valentiner, "that Gerard David achieves his greatest beauty." Certain it is that if in this exquisite picture David realized perfection, in later ones, such as "Adoration of the Magi," he gave evidence of a loosened technique. David was born at Haarlem and died in 1509 at Bruges. He had been benefited by study of the work of Van Eyck and Memling.

PORTRAIT OF MARTIN VAN NIEUWENHORE
BY HANS MEMLING
Museum of St. John's Hospital, Bruges

A pretty legend is associated with Hans Memling. It is said he began life as a soldier and that one day, wounded, he knocked at the door of Saint John's hospital in Bruges for succor. The nuns there nursed and cured him, and the tale is that in his convalescence he painted the canvases which are the glories of Bruges and left them with his good Samaritans as tokens of gratitude.





"PORTRAIT OF MARGARET VAN EYCK" *Museum of Bruges* BY JAN VAN EYCK

A signed drawing in the collection of M. Masson, of Amiens, seems to prove that Margaret van Eyck was herself a skilful artist. Possibly she assisted her husband, Jan, in his elaborate pictures; possibly, even, she is the author of several little anonymous paintings which have been assigned alternately to both Jan and Hubert van Eyck. The brothers Van Eyck were formidable technicians. Their most stupendous achievement is the famous polyptych "The Mystic Lamb" in the Cathedral of Ghent, several panels of which were recently restored by Germany to Belgium. While the supremacy of their art was recognized in their time, artists from all parts of Europe going to learn from them, such was their modesty that their motto read "Als Ich Kann" (The best I can), for in those great days the great were always modest.



"THE PRESENTATION AT THE TEMPLE AND THE FLIGHT INTO EGYPT" BY MELCHIOR BROEDERLAM

Museum of Dijon

Broederlam was a Fourteenth-Century painter of Ypres. His work, of which this is a representative example, shows the effect of French and Italian influences.

Miniature PAINTING *in* ENAMEL

A delightful art that had its most flourishing period in France in the Seventeenth and Eighteenth Centuries

HENRI GLOUZOT*

When, about 1630, miniature painting in enamel was born in the modest workshop of a goldsmith at Chateaudun, in France, a procession of good fairies showered gifts upon it. One endowed it with smallness of size, so that it might be worn as a bracelet or a ring or adorn the lid of a bonbonnière. Another whispered the secret of unchanging color which should fix for all time the freshness of youth, the features of beauty. A third taught the art of employing, within a Lilliputian frame, every fineness of handling. But a wicked fairy offset these brilliant virtues by bestowing fragility on the painting, so that the least shock would split and break the brittle enamel and loosen it from its gold mounting. For this reason, the life of these treasures is precarious, and only a small number of them remains to us to fill us with regret at the loss of the others through the machinations of the bad fairy.



"THE TENT OF DARIUS," AFTER LEBRUN (1671) BY HENRI TOUTIN
Museum of Art and History, Geneva

Painting *on* enamel is not the same thing as painting *in* enamel. The two crafts are often confounded because in each the point of departure is the same: a layer of enamel spread upon a plate of copper or precious metal. As the art was practised, especially at Limoges in the Sixteenth Century, the work was done by superimposing or removing successive layers of enamel. Miniature painting *on* enamel, on the other hand, is real, flat painting, comparable to painting in oils or gouache but done in vitrifiable colors and fired in a furnace. We must understand the phases of the work to give it the admiration that it deserves. When the foundation of enamel had been spread upon its base of gold or copper and fired and polished, the painter prepared his colors of vegetable or mineral oxides, mixing them with enamel like that of the base. He then painted his subject upon the ground, proceeding by superposed touches, each layer being dried and then fired. A portrait was thus fired four or six times or even more, and each time that this was done the object was subjected to the risk of ruin, although it was then the labor of months.

One should read in Jaque Phillipe Ferrand's

* *Director of the Musée Galliera, Paris*

The Art of the Fire, or Painting on Enamel of his discovery of crimson red, which he needed for painting the cravats of Louis XIV. It recalls but it was in England, where he was at the court of Charles I and was frequently in the company of Van Dyck and of a fellow-countryman, Turquet



LE GRAND DAUPHIN
BY JEAN PETITOT
Musée Conde, Chantilly



ANNE MARTINOZZI, PRINCESS
DE CONTI BY JEAN PETITOT
Victoria and Albert Museum



LOUIS XIV BY JEAN PETITOT
Victoria and Albert Museum

Bernard Palissy. "I was in despair," wrote Ferrand, "to see that my reds were always tinged with yellow and that it would be very hard for me to satisfy the king, which kept me in continual trouble and agitation, so that I could neither sleep, nor eat, nor drink." What patience, what passion, what self denial! One had, in this dangerous art, to "go to the fire like a salamander."



SELF-PORTRAIT OF JEAN PETITOT
(1607–1691), CIRCA 1640
Collection of the Duke of Portland

We know little of the first enamelers. Most of them were at Blois, where the court made frequent visits. There were Jean Toutin, the beginner; Isaac Gribelin, Christophe Molière, Pierre Chartier. We know that they painted rings, ornaments, watch cases, but none of the fruit of their industry has been handed down to us. We must come to Henri Toutin, son of Jean, to find authenticated specimens: a portrait of Charles I of England, dated 1636; a medallion of Diana and Acteon inscribed "Henri Toutin, Master goldsmith, of Paris, fecit. 1636" and now in the British Museum. These first works, done with little fine strokes like illuminations on vellum, are far from perfect.

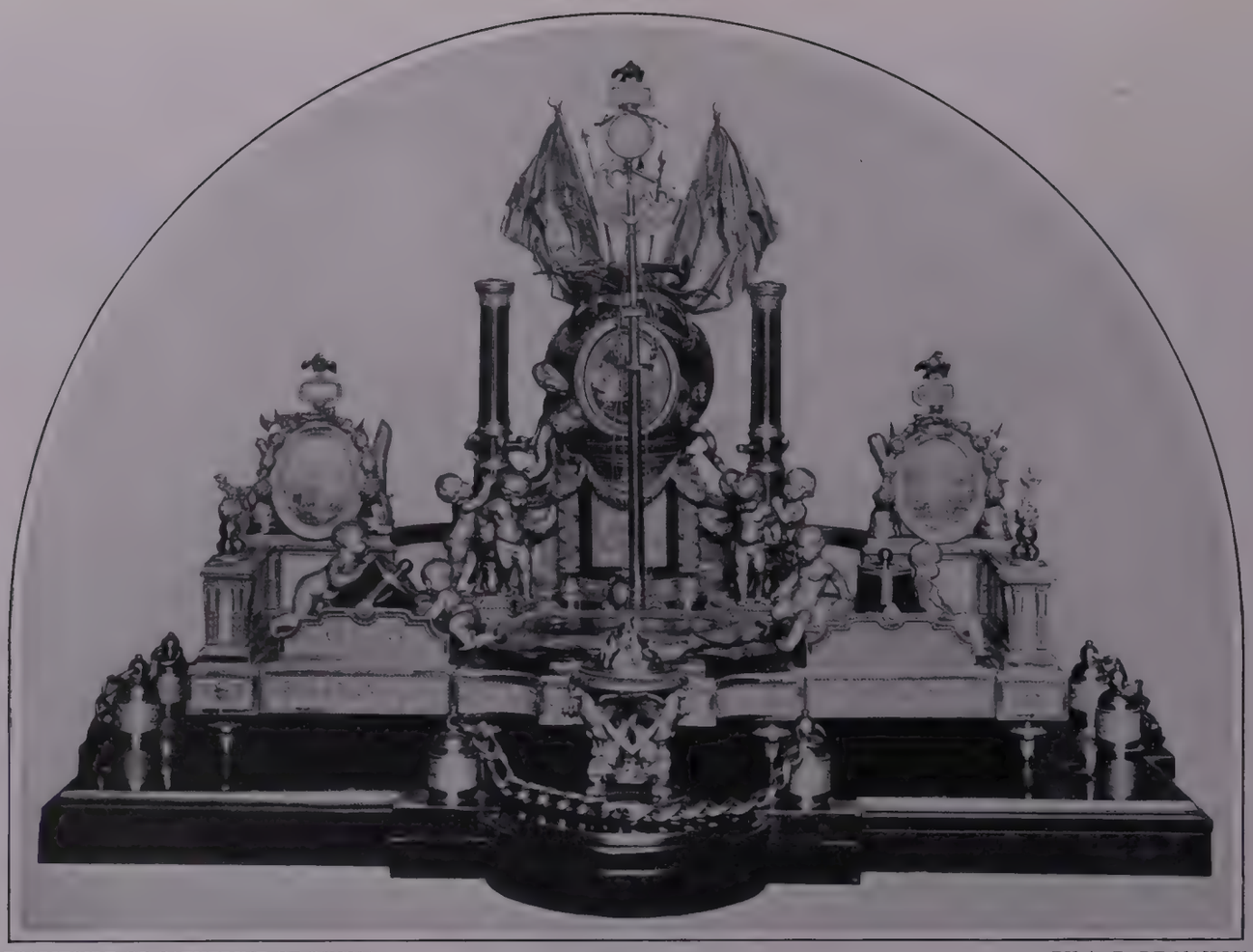


MME. DE MAINTENON,
AFTER MIGNARD
BY JEAN PETITOT
In the Louvre

With Jean Petitot (1607-1691) the miniature in enamel entered upon its most brilliant period, that which has given us masterpieces which may truly be called inimitable. Under this Raphael of enamel the art reached a perfection which, after almost three centuries, leaves us moved with delight. We do not know where the young Genevan learned his trade—no doubt at Blois—

de Mayerne, a chemist, that he mastered the coloring and the process whose secrets he unfortunately carried to the tomb. All the portraits dating from this stay in England—the only ones signed—are perfect, and when we compare those of the royal family, of the Duke and Duchess of Buckingham and the Duchess of Southampton with the first works of Henri Toutin, it is hard to believe that only a few years separated the two men. Petitot's French career was long and glorious. He seems to have left England before the trial and death of Charles I and to have settled in Paris with Jaques Bordier, his partner. He married in Blois, in 1650, Marguerite Cuper, of a family of goldsmiths, and his *alter ego*, Bordier, married her sister, Madeleine, thus drawing closer a bond of friendship which was severed only by Bordier's death in 1684. Their collaboration was so close that the little marvels from their brushes bear no signature, and posterity, anxious to solve the mystery of their partnership, sometimes thinks that Petitot executed the faces and hands and Bordier, the coiffures, draperies and backgrounds.

If the second half of the Seventeenth Century seems to belong to Petitot, it does not follow that the talents of others did not flower at the same time. Every sovereign in Europe, hypnotized by the splendors of Versailles, tried to attract to his court a painter on enamel. Christina of Sweden had Pierre Signac, a pupil of Henri Toutin. Frederick III of Den-



ESCRITOIRE OF CATHERINE OF RUSSIA *In the Hermitage, Petrograd* BY A. B. DE MAILLY

mark pensioned Paul Prieur; his son, Christian V, had Josias Barbette. The Prince of Orange had Peter Boy, and the Elector of Saxony had George Frederick Dinglinger. The electors of Brandenburg attracted to Berlin Samuel Blesendorf, a Swede, and later Pierre, Jean Pierre and Amy Huaud, Genevans. These three brothers deserve a pause for consideration. Sons of a Poitevin goldsmith and refugees in Geneva because of their faith, they specialized in the decoration of watch cases, dazzling in color if not impeccable in design, most of them adorned with figures of the personages of mythology. The hundred pieces that they have left us are the glory of museums and private collections. The works of all these protegés of royalty are represented in state and other galleries in the principal capitals of Europe.

We find in France also enamelers who followed in the path of Petitot, profiting more or less by his discoveries, although the secrets of workshops were carefully guarded. At Blois, Robert Vauquer painted sacred subjects including a life of Christ in eighteen plaques which now are in the library of the Vatican. In Paris were Louis Hans, none of whose work survives; Louis du Guernier, and two sons of Jean Toutin—Henri, of whom we have spoken, and Jean II—both of whom left lovely works. Ferrand's treatise on the art of enamel pleads in his favor as an artist although we have no examples of his talent. His rival, Louis Chatillon, lodged in a gallery at the Louvre, where he painted the most beautiful women of the court.

The small number of enamelers whose work was the fashion after the death of Petitot explains the reception given to a foreign painter, Charles Boit, at the court of the Regent. This clever man went from England, where he had spent fifteen years, making meantime excursions to Holland, the Palatinate and even Vienna because of his roving nature. Queen Anne had permitted him to paint her portrait many times, but after her death he went, crippled by debts, to Paris. There he was welcomed at the Royal Academy by order of the Regent notwithstanding his Protestantism. He painted the young King Louis XV and was permitted to present his work in person. Tsar Peter the Great, then in Paris, ordered a portrait from him. His royal patronage did not enrich him, however, for when he died in 1727 his jewels had to be sold to pay his debts.

We now come to the middle of the Eighteenth Century, and the difficulty will not be to find enamelers of merit but to make a choice among the so numerous diverse talents that were at the

service of the most refined society that ever has existed. From 1748 to 1755 everyone in Paris wished to be painted by Liotard, a Turkish artist. He was skilful and original, and he worked in pastels, oils and enamel sufficiently well to win the praises of Grimm, a good critic in such matters, but he could not force the doors of the Royal Academy and had to fall back upon the Academy of Saint Luke, the refuge of the strangest *petits maîtres:* miniaturists, enamelers, painters on ostrich eggs, workers in hair or in Chinese lacquer. In Vienna and in London he had great success with the nobility, but neither his plaque of Diana and Endymion, his portrait of Maria Theresa of Austria, now in the Museum of Art and History at Geneva, nor his likeness of the young Duke of Cumberland, in the collection of the Queen of Holland, adds much to his fame. At the height of his career several foreign painters arrived in Paris to seek fortune but disappeared like shooting stars. There were J. A. Mathieu, a Swede, who painted Louis XV; Sikes, an Englishman, a typical bohemian who never paid his debts and whom the Duc de Richelieu had imprisoned in the Bastille to force him to complete an enameled box which he had ordered; above all, André Rouquet, a Genevan, a strange creature but an enameler of the first rank. After a brilliant career in England this one aroused the enthusiasm of Parisians and was admitted to the Royal Academy for a portrait of the Marquis de Marigny, now preserved in the Louvre. He used his pen as skilfully as his pencil, and he answered Diderot's treatise, *Painting in Wax*, with one of his own, *The New Art of Painting in Cheese*. His brain gave way, however, and he ended his days in restraint, nursed by the monks at Charenton with a Samaritan spirit.



CHARLES I. OF ENGLAND
BY HENRI TOUTIN, 1636
Royal Museum of Amsterdam

Brilliant as were these enamelers, there were French artists who were not far behind them. Among these were Mlle. du Plessis, La Seur, Durand, Claude Vassal. At this time such virtuosity was attained that A. N. Martiniere presented to Louis XV an enamel of the battle of Fontenoy measuring twenty-five by thirty-five centimeters, as may be seen in the Museum of Versailles. It may also be seen from the same example of his work that the skill of the enameler was greater than the talent of the painter.

In the second half of the Eighteenth Century Paris exercised an increasing attraction for foreign artists, many of whom sought the seal of her approval. Thouron, another Genevan, was one of the last enamelers in the reign of Louis XVI. He no longer painted with strokes as in water colors but mixed his colors with white as in gouache and laid them on like paste. Within his microscopic frame he preserved a freedom and breadth unknown to his predecessors. Nothing equals his portrait of the Baroness d'Etigny, after a canvas painted by Danloux in 1783, or his large composition—eighteen by twelve centimeters—of the Megret de Sorilly family, also after a painting by Danloux. The late J. Pierpont Morgan had several excellent examples of Thouron's art. Thouron had, about the beginning of the Nineteenth Century, a partner, J. F. Favre, a countryman but not his equal as an enameler. Another Genevan, J. Coteau, made the most beautiful clock cases ever seen. Still another from the same city was Gautier, an excellent portraitist. Also Swiss, but from Schaffhausen instead of Geneva, was J. H. Hurter. He failed of success at Versailles, although Liotard tried to get commissions for him from Marie Antoinette, and for fifteen years he tried, chiefly in England and Holland, to obtain funds to establish a gallery of paintings on enamel. Grimm once got for him an order from Catherine of Russia for fifteen enamels, and these are, or were, in the historic collections in the Hermitage Museum in Petrograd.

Rivalling this Swiss group was one of Swedes and Germans, which made an enviable position for itself. There was the inimitable Hall (1739-1793), who exhibited both paintings and enamels side by side in the salons and whose exquisite head of a woman signed "Hall, Suédois, 1785" passed from the Le Breton collection to the possession of David Weill for forty thousand francs, the highest price recorded for a miniature. There also was J. B. Weyler, of Strasbourg, who undertook in

vain, although with the support of D'Angivillers, director general of arts, to found a sort of pantheon of great enamelers. There also was the Saxon, G. Kane (1758-1815), a virtuoso specializing in genre heads rather than in portraiture and painting young beauties, very décolleté, gazing at the skies, radiating voluptuous melancholy.

Before such stars as Thouron and Hall the talents of their French contemporaries pale. We find, however, several artists of a pretty skill, such as Pierre Pasquier (1731-1806) and N. A. Courtois (1734-1797). Pasquier was an Academician, and the king, other members of the royal family and many of the nobility were painted by his faithful brush—he was praised especially for the resemblances, the living qualities in his work. Diderot wrote of him: "There is one Pasquier, a little fellow who, so far, has shown more philosophy than talent. He has painted me after a certain picture by Madame Terbouche, and they say it is not bad." Courtois was a talented and prolific portraitist whose work is in most of the important public and private collections.



"DIANA AND ENDYMION" BY LIOTARD (1722)
Museum of Art and History, Geneva

By the close of the old régime, the advance in the technique of enamel work was surprising. That which, fifty years earlier, would have staggered the most skilled masters was accomplished then with ease. J. B. Genillon went so far as to show in 1781 a view of the Tuileries measuring forty-eight by forty-three centimeters. Augustin Barnabé de Mailly made for Catharine of Russia an escritoire, preserved in the Hermitage Museum, which is a marvel of the goldsmith's art and cost not less than sixty thousand livres. Designed to commemorate a victory of the Russian army and fleet over the Turks, it is covered with copies of standards, trophies and shields. Little genii hold up cannon which serve as candelabra, while others manœuvre mortars, one of which is an ink stand and the other, a sand box. There are four compositions showing battles and sieges, while in another the empress is seen with her court.



BARONESS D'ETIGNY, AFTER DANLOUX, BY THOURON
Artus Collection, Paris

The French revolution put out the furnaces of the enamelers. The miniature in this medium shared the fate of its sister on ivory. This storm of governmental forms past, came the vogue of medallions, snuff boxes and other diminutive containers decorated with portraits, but the art of the fire was forgotten. Of the two great miniaturists of the Empire, Isabey, it seems, never worked in enamel. As to Augustin (1759-1832), the dozen enamels which we know to be his are buried under the importance of his work on ivory, such as the "Raphael" in the Morgan collection. Another miniaturist, although much inferior to this master, was Louise Bourdon, widow of Weyler of Strasbourg. She was married to a Sieur Kruger, and her second husband tried to carry out his predecessor's idea of establishing a pantheon of enamelers.

Only in England and Geneva were flourishing schools found as late as the middle of the Nineteenth Century. Soon even these last fires were extinguished by the discovery of photography. The art of Petitot was routed by the science of Daguerre. It had reigned two centuries, however, and it left masterpieces which it is good for us to take as examples in an age when artists permit improvisation and carelessness to take the place of persevering labor and the aim of perfection.



"CORSICAN GOATS" BAS-RELIEF CUT DIRECTLY FROM NATURE BY MATEO HERNANDEZ

HERNANDEZ, *a Realist Sculptor*

Spaniard cuts his figures and portraits directly from the hardest stone and obtains thereby an impressive effect

Louise Gebhard GANN

GENIUS and circumstances have combined to throw out in strong relief against the background of contemporary art the colossal figure of Mateo Hernandez. At the age of thirty-seven years he has the distinction of having introduced three new materials into modern sculpture; of reëstablishing the primitive, direct cutting of the block by the artist himself, and of producing his final form directly before nature. By thus restoring his art to its ancient architectural value and dignity, he has rescued it from the decadence which followed the excessive Impressionism of Rodin. He represents in his own person the beginning of a new era—a renaissance of sculptural art.

Hernandez was born of a family of architects and constructors in granite in the mountain town of Béjar, near Salamanca, Spain. His ancestors built Béjar on the ruins of a Moorish settlement, and Hernandez boasts of Arabian descent. In him the consciousness of the modern European is reënforced by that of the barbarian and the Oriental. He finds his deepest associations with the ancient Egyptians, the Chaldean and the Assyrian hewers of stone and diorite, the early Chinese, the graphic magicians of the caves of Altamira. "I love only that which resists me," he says. Marble is too soft; its beauty, too evident. In diorite, the red and the black granites, he finds an element that awakens a desire to create.



"MARABOUT" BY HERNANDEZ

When he was a mere child, his father gave him stone capitals for playthings and took him to the quarries. Early the boy began chiseling, directly in the granite, animals and decorative *motifs*. A bat nailed on a board was a model for a relief representing death on a tomb which his father was constructing. He obtained the angle as did the primitive Greeks, by cutting into the block and eliminating superfluous material. Later he set to work, with himself for model, to hew from a block of stone a life-size Christ agonizing



BUST OF MADAME DE LASCANO TEGUI, CUT IN ROSE GRANITE
BY MATEO HERNANDEZ



BUST OF ALBARO VAÑEZ IN BLACK GRANITE
BY MATEO HERNANDEZ

on the cross. The medieval savor of the work, as if produced by a fervent artisan of the Romanic epoch, led his fellow townsmen to mistake it for something discovered among ancient ruins. Considering its size, it was an almost superhuman effort. No one not endowed with the chest and the brawn of the young man could have achieved it. Men traveled from all parts of the country to see it, and a species of legend was evolved about the mountaineer genius and his stone Christ.

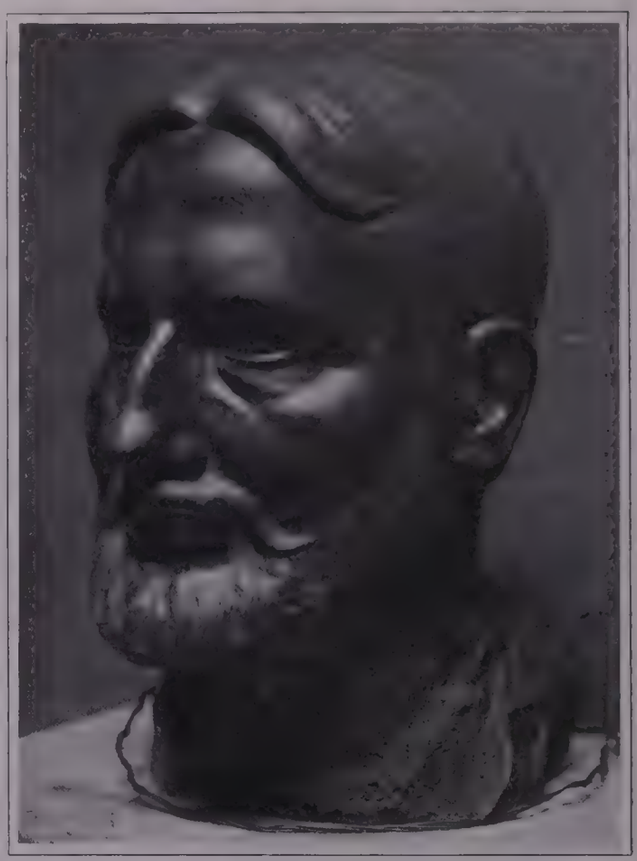
In 1908, Hernandez went to Madrid and entered the School of Fine Arts. He remained fifteen days. He had sought an instructor in his own craft; found only professors who counseled him to study modeling in clay as a preliminary to sculpture. Not merely would no one teach him to cut the block directly, but all assured him that such an idea never had been heard of since the ancient Egyptians. Nevertheless he cut three busts directly in marble to the order of a wealthy connoisseur. In 1911, he went to Paris, and in the next year he exhibited his work in the *Salon d'Automne*. He went to Rodin, received from him the same advice that had been given to him by the professors in Madrid, and resolved to be his own master. From that time on he studied the animals in the *Jardin des Plantes* in

NUDE FIGURE CUT DIRECTLY FROM NATURE
BY MATEO HERNANDEZ



Paris, carved a hind and a marabout, or stork, in wood and, the war terminated, showed regularly with the *Indépendants*, at the *Salon d'Automne* and at the *Salon Nationale*.

Hernandez's "Hippopotamus," pictured in INTERNATIONAL STUDIO in April, 1922, brought him his first sensational success although his influence on Parisian sculptors had already been marked. That was in 1921. Two busts in diorite, done in the same period—one of the Spanish poet, Garcia Diaz; the other, the "Man with the Open Mouth"—defined in their contrast the two strands of his genius, *finesse* and savagery. We had this opposition again in a recent *Salon d'Automne* with the bust of René-Jean and that of Ventura Garcia Calderon. The former is refined, acute, the symbol of French mentality and civilized will; the latter is expressive of the brutality of Roman emperors. There is in the artist perfect equilibrium between these opposites. With all his primitive strength and passionate conception of things barbarian, he is the gentlest of men, with the grave tranquility of the Spaniard. He gives us a fascinating Madame Lascano Tegui with a mysterious smile, and the



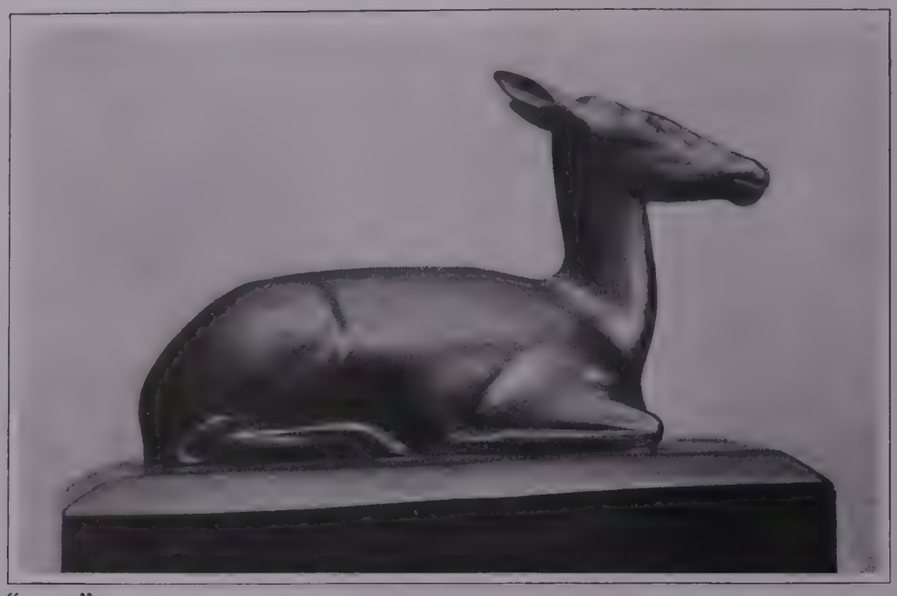
BUST OF M. RENÉ-JEAN, IN BLACK GRANITE
BY MATEO HERNANDEZ

BUST OF M. ORLANDO GIRUNDO, CUT IN DIORITE
BY MATEO HERNANDEZ





BUST OF JOSE GARCIA DIAZ, IN DIORITE
BY MATEO HERNANDEZ



"HIND," CARVED IN MAHOGANY BY MATEO HERNANDEZ

"Seal" that in the spring *salon* won for him membership and an ovation from the jurors. It is a work of exquisite sensibility that shows the intelligent side of the animal.

The "*Chimpanzee*," cut directly from nature in black granite and exhibited also at the *Salon d'Automne*, caused a furore in art circles in Paris. By a masterly balance between "style" and "life" it approaches the "personality" of the animal. It is a boldly organized work, distinguished in design. At the same time, it has movement and intensity of expression in eye and mouth that compel meditation on the intelligence, the feeling, of the creature itself. The sculptor's life-sized "Marabout," also done in black granite, was purchased from the last *Salon des Indépendants* for the French state. It is said by critics in Paris to be his *chef d'oeuvre*. At least it is his most sympathetic interpretation of a bird, and it expresses more fully than any other his aim before nature, which is to portray not merely a force but the suffering and patience of the lower animals, and this in a purely sculptural form untainted by "literature" and as a result of a study of the essential character of the model. There is in the pose, the droop of the beak, the glance of the eye, an expression of profound reserve, a slow inarticulate drama, submerged and intense. Hernandez's science of the plane

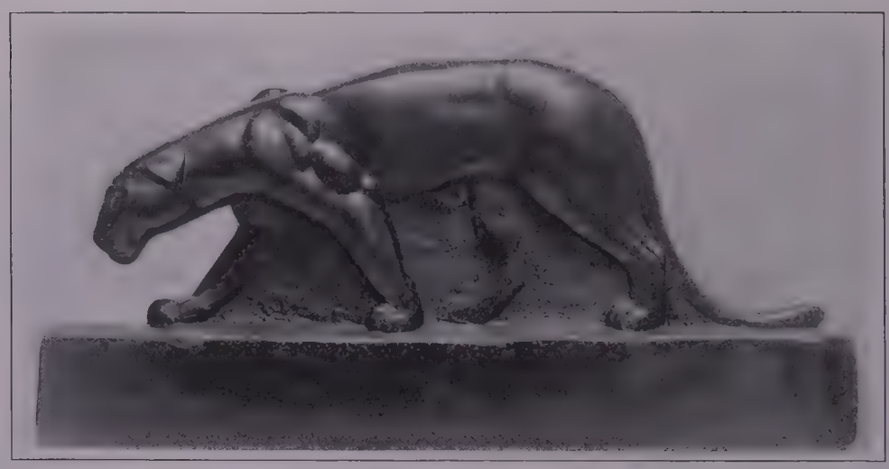


"THE WATER VENDOR" CARVED IN WOOD BY MATEO HERNANDEZ

"SEAL," CUT IN BLACK GRANITE BY MATEO HERNANDEZ



was never more exquisitely asserted than in this carving. As it stood before a high window in a long gallery of the Grand Palais, the illumination moved over the polished and subtly accented back, touched the phalanx of the tail plumage, the bald and strangely melancholy head, the elevated shrinking shoulders, and rebounded from the diamond hardness of the stone, emphasizing the powerfully established form and the dark sensibility of the matter. The work is an addition to the riches of the collections in the Luxembourg.



"JAVANESE BLACK PANTHER" CUT IN BLACK GRANITE BY MATEO HERNANDEZ

Collection of Baron Robert de Rothschild

Is Hernandez the only sculptor since the ancients to cut directly in the hard materials? He uses no sketches, and, as before written, he works before nature in a substance that makes a false stroke irreparable. Michelangelo sometimes cut the marble himself after sketches and models. Rodin, contrary to what certain friends have asserted, never chiseled directly. He was always at the mercy of workmen. Since Hernandez has become famous and Baron Robert de Rothschild, of Paris, has begun to collect his work, he has had a host of imitators. The *salons* now bristle with *taille directe*, in granites and diorites. Examine these products of the mallet and the chisel handled by men with thumbs trained to sketch in soft clay, approach them to the pieces shown by the Spaniard and you certainly will be struck by the fact that Hernandez, with the utmost economy of means and a masterly assurance in handling, turns his matter to the utmost account. Pass your hand over his forms and you feel the pulsations of life in the articulation of bones and muscles, the nuances of the surfaces. There is here an unrivalled craft in an art that is both qualitative and quantitative. Can you say as much of the so-called *taille directe* of Abbal, Bourdelle, Bernard or any of the others? We miss the authority of the genuine artisan between whom and his final form comes no intermediary. These men were not trained from boyhood to handle the stone. If, actually, they do handle it to a certain extent now, it is because Hernandez, by his signal success, has set the fashion.

Like his father, Hernandez dreams of an architecture in stone ornamented by artists who cut directly in the block. He believes that with this method the men of today can bring on a new era, a renaissance, in construction and statuary.



"CONDOR" BY MATEO HERNANDEZ

ART BY THE WAY

Guy Pène du BOIS

THE ART of the theatrical designer, where the wheels work, at least, tends to accentuate the preciousness of the art—again where the wheels work—of the easel painter. Only a few days ago I heard that between these two there exist certain jealousies, which means, I suppose, vague or definite misunderstandings. It would be a too profound bit of work to rout these misunderstandings out or, and, perhaps, rather, to rectify them. Casually, however, the theatrical designer stands on moving sand. He contributes to the progress of his art and then vanishes. He has not even that minor satisfaction, where egotism is concerned, of the medieval sculptors who contributed anonymously to the great piles of Gothic art. Their work, although unsigned, remains. The theatrical designer's product may be a tremendous contribution, but it is fated to eventually gather dust, to decay and die. If the name remains at all, it will be a phantom thing like the dead actor's, like Garrick's as an example, which one must take on hearsay or a kind of blind faith. I do not know why more space is not given to the theatrical designers. A kindly justice would demand it. They have solace only in that the applause given to the stage is particularly loud and noticeable during their lives and concentrated within the span of these. If to the easel painter ever is awarded the same amount of butter, it will be spread over a chain of slices of bread extending far beyond the possibility of his own mortal recognition of it. No direct attack is made upon the modesty of the easel painter (I am speaking of the great ones) in any volume comparable to that made upon the theatrical designer's.

Most actors are unbearable; so are a few theatrical designers. Perhaps the latter are thus repaid for the ephemeral nature of their work. I am quite sure that the actors are. In any case, one must be of granite to withstand the concentrated adoration of an epoch. We have seen its votes make some quite fair minded men fatuous under their democratic black slouch hats. But modesty, at best, is frail and easily punctured, and tremendous attacks upon it can not readily be turned into the water which is shed off the backs of ducks. The arrogance of the easel painter is not so quickly explained. He wears armor, not to safeguard his modesty but on the contrary to safeguard his arrogance. Perhaps the latter is the thing on which he feeds. He usually paints in the solitude of a studio whose doors are barred against the casual visitor. He uses the finest of materials. He sees prostitution in the acceptance of the suggestions of patrons and even of friends. His studio really is barred against the invasions of life. He must be left free of all interruption and of all dictation. There must be no limitation set upon the nature of his work. I am speaking now, of course, about the modern easel painter. I do not know whether the spark in the ancient one was more vital. I know that some wind from outside could blow it into flame; even, at times, into a roaring flame. The modern is, possibly, a smaller fellow who has learned more from Montessori systems and anarchistic manifestoes. But then he lives in a different epoch. He is forced to fight himself clear of the spirit of Rotary clubs, uplift weeks and popular mass formations of every description. Tradition tells him of the individuality of the artist, and common practice that there is strength in those leveling processes by which the thousands make themselves as similar as the sausages which are turned out by a single machine.



There is right, certainly, on both sides of this argument.



Recently I visited a scenic studio in Thirty-ninth Street, New York, opposite the Metropolitan Opera House. This is one in which most of the work is done for the younger and more artistic (this word may stand) group of stage designers. It is a studio in which one may, at almost any time of day, be sure to meet several designers and be sure, given a penchant that way, to be drawn into a discussion of the many schemes by which the figures on the stage itself, those puppets who know how to give the right turn to the words of others, are to be lifted to prominence, neglected or swamped. It was here that Robert Jones, probably the most daring of our younger men, explained that Russian scenic painting, which had influenced every other country, had left ours untouched. Perhaps it is too blatant for the sobriety of our conservative tastes. This is put down offhand and may have been influenced by the fact that Rollo Peters' designs for "Pelleas and Melisande" were then being painted, in variations of gray, in the studio. The painting of these, as you may guess, was a rather minor form of entertainment for the onlooker. However, the execution was progressing or retrogressing—the

one seems to happen as often as the other—with an amazing rapidity. The tools used were those one might imagine in the hands of giants. The brushes might have been used in painting the sites of cities. Men loaded them and swabbed the contents about with a kind of hasty carelessness that could conceivably send shivers down the spines of even those two swashbuckling Georges among the easel men, whose family names are Luks and Bellows. The paint was mixed with large ladles in cans. A shovelful of powdered paint was brought in to add vitality to a too thin mixture. A floor cloth which had just been painted badly had to be repainted. The scenes went to Washington at seven o'clock. It was then two. Three days had been devoted to the painting of the entire production. This is plenty of time. Three productions are sometimes turned out of this studio in a week. Preciousness is certainly not one of its faults. The designer sometimes tears his hair, but the hands of the clock can not be stopped. He works under the pressure that newspaper men know so well. He must meet editions. He must be ready to have his most precious subtilities slaughtered. The workmen under him go on. There is the physical fact of large areas of canvas which must be covered with paint, covered willy-nilly, covered within the specified time.

The workmen are paid by the hour. They will work any number of hours at a stretch. They swab paint on canvas when they are half asleep. Intricate pieces of a scene are assembled by hands that fumble drowsily. The designer is apparently the only one who worries, and he knocks his head against a very hard and very relentless stone wall. His carefully considered design, his model, is followed with thought of the time allowed rather than of accuracy. But this, perhaps, is not to say that all the accidents which must come with the transcription are against him. It is even possible that an equal number of them are in his favor. There are accidents, slips of the brush, which are retained as fortunate spots in easel pictures. Only the dull manufacturer, working by plan, fails to take full advantage of such accidents—perhaps take credit for them.

But the designer meets and knows many difficulties entirely foreign to the easel painter's problems. A difficulty of primary importance is that no piece of a set should be too large to fit into the five feet and nine inches which is the standard width of the doorways of baggage cars. This is a purely practical as well as an immutable incident in his problem. With the exception of the cyclorama, which must be measured, the others are not so definitely set. A most looming one of the others is the character of the play. This, of course, varies greatly. Tradition has put a rather relentless stamp upon the nature of the variations. The setting for a farce must be gay. It is privileged to be raucous. There must apparently be a harmony between the thing said and the place in which the saying occurs. Perhaps robberies that are committed in daylight are lost upon the audience, and a joke in a cellar may be mistaken for a threat. The scenic artist must know how to replace the now unfashionable soft music of the old time melodrama. He is required to announce the appearance of buffoonry and of gloom. He is required to accentuate the actor's words and to clarify his situation. Every play, a new problem! The scenic designer without the adaptability and elasticity of the actor is lost. He must register dignity even when he feels ridiculous, for he has no time to wait for the first mood to displace the last. Indeed, no great stretch of the imagination is required to see him, like the clown of fiction, with a wife and thirteen children—the number is unlucky enough—lying dead at home. Time more than anything else presses him. This, in any case, is the impression gathered at the studio in Thirty-ninth street and from its occupants.

I have never seen a studio in which the evidence of art was more manifest—this literally, although in the days of real studios and uniformed artists I wandered into those of William M. Chase and Carroll Beckwith. Remember, that these were of the style that Alfred Stevens painted. The brushes stood, bristles up, in brass bowls. This one in Thirty-ninth street was rather in the early manner of the Glackens-Lawson studio with formidable exaggerations. The backs of piles of canvases were wanting, to be sure, but enormous wings, or a single back drop, could easily take the place of hundreds of these. The salient feature here was paint. It escaped nothing. It hid the nature of floors, walls, balustrades, men. It was a rain of confetti glued to everything, confetti in which even the blues were violent, and radiating moments of gold and silver. I had no idea that the gold shoes on one of the workmen marked him as boss. He dipped colors from one bucket into another. He guessed at proportions as might a good cook. Outside of his little kitchen five or six men in a row, like soldiers, were methodically spraying an enormous canvas which in color their overalls fairly well matched. One heard them talk, and one guessed that they were men. They stood in a gallery of great height, and as they sprayed, hitting dripping brushes against gloved hands, the canvas kept moving up through a slit in the floor on which they stood. On a lower

floor two men sought to properly adjust a group of modern rocks in the scenic plan. They scratched their heads and puzzled a lot. Perhaps these things were trees and not rocks at all. They might be merely forms, the soft music for a Pelleas-and-Melisande incident. Who can tell? A small sketch held in a multi-colored glove showed they should be a blue green. Buckets were brought on. Their original gray was changed to blue green, almost while my back was turned. There was not a moment of standing off, posed, with half-shut eyes. The designer had come and gone. He had to be present at a rehearsal elsewhere. That which the public later saw may have been what he imagined.

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An easel painter whom I met in the street a little later complained. He had left his brushes untouched two weeks. The mood was on a vacation. He had lunched at the club. He was out seeking the mood. He was tired.

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It is constantly being suggested that there should be some recipe for painting pictures, an infallible method to replace the haphazard one; a path prepared in advance so that success will surely be at the end of it; some way by which one merely walks until the goal is reached. The answer to this problem is constantly and inevitably vague. It could be endless. I am sure that it involves economics and not so sure that it does not also involve morality. Morality is the mother of economics. I am sure of that. It probably enters this situation on the score that the present painter method is akin to gambling. Our country would have an eye on that. I can almost visualize the bills, broadsides got out some time by a Society for the Suppression of Gambling on Canvas. The mother and children would be huddled in the room down stairs, all a-tremble, while an arrow pointed to father in the studio, two flights up, who, his hair a mop, his trousers unpressed, was pitting his all against the mishaps in paint, canvas and mood. Time may be, after all, money, and with the failure of the canvas from whence shall the rent money come? There you have the question of economics immediately tacked on to the one of morality. But the aim is more surely at the conservation of energy. A failure is a waste. William of Orange, English historians assert, learned by his failures. He was never finer than in defeat. But if he had worked on system the Roi Soleil might have rued his presence sooner. Therefore, or along this reasoning in any case, we have great builders of moulds, of things prepared, built *a priori* and made air tight and accident proof, into which one merely pours one's soul. This stuff of souls must be liquid enough at the outset, apparently, so that it will properly spill into the mould and not harden before that operation is performed. For the erection of the moulds, the process is intellectual. There are text-books prepared in this country by hard-headed men who revolted early against the gambling spirit. One of them recently held an exhibition of his experiments at a club in New York. They were efficient affairs, but no one has as yet poured soul matter into them. Perhaps there was none loose. Things do not always come off as planned. For my own part, I have seen fate bring rain on the day of the carefully prepared picnic, or a cow walk through the lunch. Indeed, nothing seems to me more easily and fatally shot to pieces than a pre-ultimate conclusion. They are, moreover, usually standardizations, things which take care of everything but lightning. The German war office is a good example for use in this place. But the thing of paving the way for success is a job in itself. This is proved by the numbers of men in the business world who make scant livings by telling others, in books and pamphlets and magazines, how to make fortunes. Probably the energy used in erecting the system is devastating, so devastating that there is never enough left to make use of the work of a life-time. I believe that these usually are works of a life-time.

This thing that is true in the business world and in war must be true in the world of art. Systems anywhere are sure, even when equipped with more elasticity than the name itself implies, to defeat the flexibility which accident makes essential. A system, I mean, is sure to become a shell around sensitiveness. The thought of its infallibility must tend to create callousness and carelessness. It must close many avenues, deny many experiences and end by making sensitiveness lethargic and atrophied. In the first place, the mere idea of safety creates fatuousness. An artist inoculated with that disease soon ceases to be. His death is around the corner. He has put on the armor of defeat and must, to remain in art at all, spend the rest of his life repeating the successes of his youth with brushes becoming more and more innocuous and tired. He is through with experiments—those which might occur outside the system—limited, as in most systems, to particular rhythms, to the conveyance of particular moods. He can not, as I wrote before, take care of the lightning. And while life goes along with a more or less measured beat it is full of lightning of one kind or another.

Typical Carvings by Bjorkman



"LUDVIG VON BEETHOVEN" BY OLAF BJORKMAN

OLAF BJORKMAN, of New York, is an American sculptor of Scandinavian birth. David Edstrom, himself a famous sculptor, wrote of him: "I am thoroughly convinced that Bjorkman is a man of genius; that his work is inspired and full of great spiritual qualities and a lasting and intense beauty of form. It is very rarely that we find art which combines a profound inspiration and substantial, tactile, sensuous beauty."

Two examples of Bjorkman's sculpture are typical. His "Beethoven" shows the master leaning majestically back from the piano keys, while from his fingers, like a wave, springs a group of figures representing his creative thoughts in the tone world. "The Titan" suggests a battle between the Titans and the Gods. As a dramatic figure for a fountain it represents elemental force and intense action. Other works by Bjorkman are a head of Edgar Allen Poe, a model of a memorial of Rodin, a head of Lincoln as the lover of humanity and a beautiful and patriotic "Columbia."

Bjorkman's aims are simplicity, grandeur, beauty, life. A lover of all things human, he works always with the people before his eyes. A leader of the aristocracy of art, he is a democrat of democrats. —CHARLES FLEISCHER.



"THE TITAN" BY OLAF BJORKMAN

BRANGWYN'S *Missouri Murals*

His historical decorations of the state's new capitol, done in London, constitute a monument of his art

Emily Grant Hutchings

ONE OF the considerations which led Frank Brangwyn to cable from London his acceptance of a commission to decorate the dome of Missouri's state capitol in Jefferson City was the fact that this representative example of his art would be placed in a public building. In the main, his murals had been done for museums, residences or the offices and banquet halls of clubs and business corporations, while he himself is by his very nature democratic, with a rooted conviction that art is for humanity, not solely for the money-sated few. Another consideration was the inherent difficulty of the task. Four pendentives, each one to cover approximately six hundred square feet of canvas on a surface partly flat and partly curved, and with the eye of the dome, thirty-six feet in diameter, to be viewed from the floor of the main rotunda two hundred and sixty feet below—herein lay an undertaking for a painter with both imagination and courage. Like Raphael Sanzio, our modern creator of allegorical figure compositions works best when he is confronted by new and taxing conditions. Yet a third inducement was found in the almost absolute freedom from dictation or restrictions laid down by the Capitol Decorations Commission. Four themes were suggested as epitomizing the founding of the State of Missouri: the landing of Pierre Laclède Liguest, the pioneer in a covered wagon, the building of a home in the primeval forest, and the construction of the first bridge. The decoration of the flat circle under the lantern of the dome was left entirely to the artist's discretion. It would be something conventional, since painted figures hardly could carry at such a distance. The medium might be oil or tempera; the work might be done on canvas or on the bare wall.

When negotiations were begun between Saint Louis and London, it seemed that Mr. Brangwyn would be compelled to go to Jefferson City to do the work in the dome. It was the early summer of 1919, soon after the close of the long, disastrous war. His studio in Hammersmith was teeming with contracts, and it was impossible for "the boss," as his pupils affectionately call him, to get away for a work that would consume at least two years. Still, nowhere in England or France could canvas of the requisite dimensions be found. So agents were dispatched to comb Germany and Belgium for flexible material, woven without a seam and sufficiently large to cover a spherical quadrangle forty-nine feet long and twenty-two feet wide. Suitable canvas was found—more than six hundred square yards of it—and the artist cabled that the work would be begun immediately. In fact, it had already been begun. Every envelope, every scrap of loose paper in the master decorator's pockets was covered with pencil sketches of adventurers, pioneers, Indians, big-muscled laborers and compositions in miniature for pendentives. The hard work of decorating the dome of Missouri's capitol was done in the brain of the artist months before he set brush to canvas—even before the canvas was found.

The pendentives are peculiar in shape, so formed as to increase greatly the difficulty of filling the space with dark and light masses and so set with relation to the beholder's viewpoint as to complicate yet further the problems of arrangement, drawing and perspective. The third-floor rotunda is octagonal, its enormous arches set fifteen feet apart. So it follows that the pendentive is not an inverted spherical triangle, but a quadrangle with its narrow lower base thirty feet from the floor. Its sides follow the curve of a Roman arch, terminating, at an elevation of more than fifty feet, in a broad, decorative band which encircles the base of the dome. The walls of the rotunda are faced with warm gray Missouri marble, finished at the top with a Greek cornice whose ledge is sixteen inches wide. Mr. Brangwyn's representative, who came from London to study the details of the commission, failed to report the width of that cornice ledge—a seemingly trivial oversight, yet potent for mischief.

From a complete set of architect's drawings and photographs and from notes made by the representative as he viewed the third-floor rotunda from the railing around the well in the floor, the main stairway and the whispering gallery high up in the dome, Mr. Brangwyn knew that his decorative scheme must fit a majestic building whose architectural motif was based on the Corinthian order. All the color notes, in wood, tile, drapery and furnishings, were derived from the rich but subdued tint of rosy-gray marble. The interior of the dome was old ivory, gray, subdued blue and gold, with a circle of stained-glass windows in the same prevailing colors. As a dramatic climax to this dome, he painted four colossal groups of

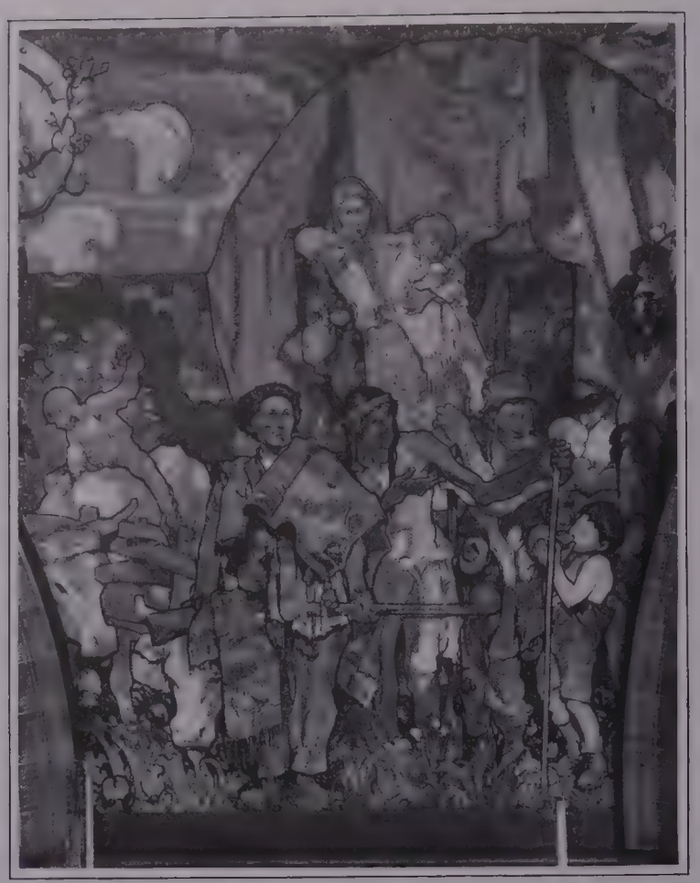
figures symbolizing science, education, navigation and commerce. This task seemed to offer him no perplexity beyond the finding of a canvas thirty-six feet square for the site.

With the pendentives it was a different story. The painting of flat panels whose focal point of interest is only a little way above the observer's head is sufficiently rich in technical difficulties. The pendentive decorations in this dome, however, have their lower edges on straight lines. For only a little way does the canvas lie flat, and this in its narrowest part. Above, where the spread of space begins, there is the spherical curve in the wall to be taken into consideration. It is obvious that not even the most flexible canvas could be stretched to accommodate this curve. The artist knew that he would not be on the ground to lend a hand in the abnormally difficult installation. He knew, too, that as the canvas was pressed into its permanent place, wrinkles would appear at unchartable spots—that gores and gussets would have to be cut from the painted cloth, the edges brought together and the junctures covered with pigment so deftly as to leave no scar in the glowing pictures of pioneer life. It was unfortunate that up there in the part of the canvas where he had ample space to turn his imagination loose, he could include nothing that would be reckoned as subject matter. All the important figures must be grouped in the part of the composition which was less than twenty feet wide but would be safe from mutilation.



"LANDING OF LACLÈDE" BY FRANK BRANGWYN
Pendentive in the Missouri State Capitol

Another pregnant source of difficulty was the angle of observation. The spectator, to gain the best view of the decorations, stands at the opposite side of the rotunda, approximately one hundred and twenty feet distant, looking up at an angle of thirty degrees. To this angle Mr. Brangwyn was compelled to adapt all his drawing. The hand which the boatman holds aloft in the first pendentive is twice as large as a hand near the bottom of the composition, where the figures are actually much larger, and the uplifted arm is longer than the man's leg. This distortion is not apparent to the beholder as he studies the decorations from the third floor, but, as he looks down upon it from the elevation of the whispering gallery, it is so augmented as to appear as a ludicrous caricature. That boatman's hand made no end of trouble—all because the artist's agent had failed to report to him that the first twelve inches of the pendentive space could not be seen from the rotunda, being cut off by the projecting cornice. It would have been a simple matter to set the figures a little higher, but Mr. Brangwyn had to keep in mind the puckering of the canvas, which would interfere seriously with such parts as faces and hands; so he began his compositions on the very lower edge of the twenty-two-foot canvas. The boatman's hand was situated well within the supposed region of immunity from puckers and wrinkles. The first serious fold in the painted cloth should have fallen a little way above and to the right of the gnarled fist that grasps the steering pole. It should have cut into a conventionally treated cloud mass, which would offer the repair man nothing more



"THE PIONEER" BY FRANK BRANGWYN
Pendentive in the Missouri State Capitol

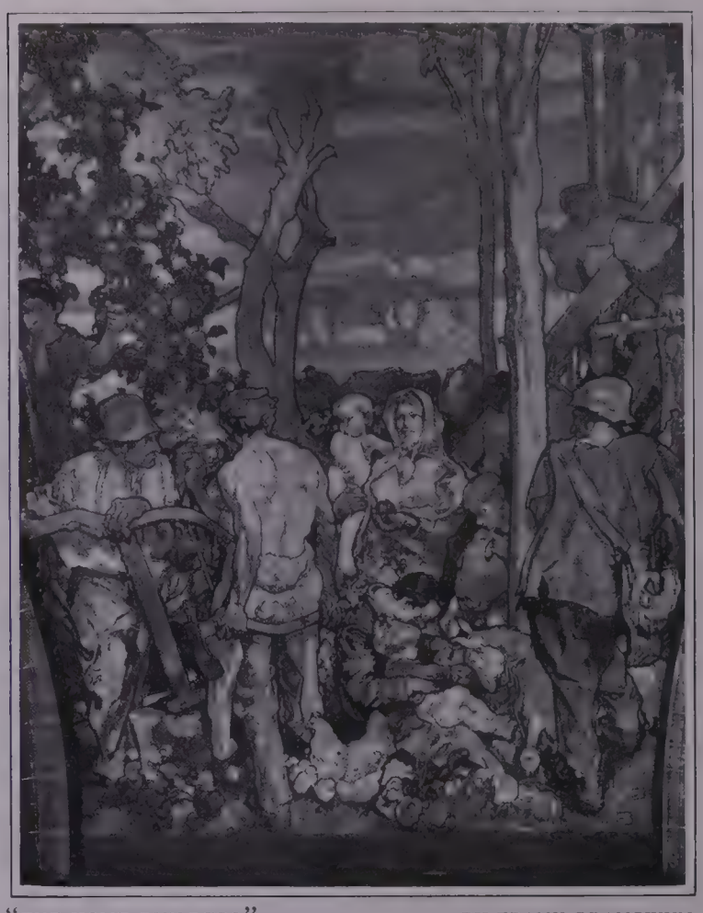
than the necessity of applying a few Brangwyn brush strokes to wipe out all trace of his work.

When the herculean task of installing the decorations was begun, the workmen held the pendentive of "The Bridge Builders" against the upper wall to determine how much of the canvas should be cut away before the adhesive medium was applied to it. From all parts of the state artists had assembled to participate in this momentous work, and those who had posted themselves across the rotunda for that first view were shocked to see that Brangwyn's muscular blacksmiths were absolutely without feet. In any one of the other decorations, where the feet are set in ornate patterns of flowers and grasses, the result would not have been so disastrous. These figures, however, are all brawn and power, and to have had their huge bodies terminate in the unstable texture of wrinkled trouser legs would have been to send the whole massive composition of bridge and builders tumbling backward. One who had not witnessed the spectacle could hardly realize the amazing effect. The marble ledge, which finishes the cornice at the top of the wainscotted wall, could not be taken away; that Brangwyn's builders should tread footless down the corridors of time was equally impossible. There was but one thing to be done—the canvases must be lifted twelve inches, the bare wall covered with a neutral band of paint, which is invisible from the floor of the rotunda. This lifting brought the thumb of the steersman's hand in "Landing of Laclède" right into an absolutely unavoidable wrinkle in the canvas, with the result that an act of surgery had to be performed. The thumb was ten inches long. The artist in charge of the finishing, Allen True, had been a pupil in the studio at Hammersmith, but even he would not have dared to repaint that lost digit and try to restore its proper proportions had not the strip of canvas been carefully preserved, to be copied with slavish fidelity after the mounting medium of white lead, linseed oil and turpentine had set. There were other difficulties to be overcome, some of them due to lacunae in the information which Mr. Brangwyn's agent carried back to London, significant details which the practised eye of the artist himself would have noted on a personal inspection.

Yet, this viewing of the rotunda and dome in a deceptively large building through the eyes of the mind rather than the physical eyes was not without its advantages. The most significant of these was the artist's instant realization of the huge scale of the environment with which his painted objects must conform. The decorator, as he pictured mentally that third-floor rotunda, knew that his figures must assume heroic proportions. Anything less than a twelve-foot man would be dwarfed by his surroundings. Some notion of the relative dimensions may be gained by comparison of Mr. Brangwyn's head with that of the Missourian pioneer in a photograph sent to the Capitol Decorations Commission when the second of the pendentives was being blocked in. The artist stood on a studio ladder and his head was not half the size of the pioneer's face. Yet the figures in the mural, as the visitor estimates them from the rotunda, do not impress him as being more than life size. Had Mr. Brangwyn in person examined the rotunda, he might have been misled as to its dimensions, which not one architect in a dozen estimates with any degree of accuracy. Then, too, the color scheme is such that he might have softened his rugged masses, subdued his dramatic reds and blues, might have cast his whole composition in a gentler mould. Because he was free from such mental impedimenta, this set of decorations reveals him in all the richness of his imagination and power. It is, in his own opinion, his greatest work.

The visitor in the new capitol may be a little stunned by his first glimpse of the four pendentives

as he emerges from a corridor or ascends the grand stairway, for he is looking at the interior of a dome decorated by a master who appreciates first of all the basic fact that mural painting is the handmaiden of architecture, that it is in no wise subservient to historical illustration and accurate portraiture. If the visitor has his mind made up to see a set of pictures portraying the landing of Laclède, a pioneer family crossing the prairie in a covered wagon, the construction of a log house in the midst of a forest clearing and the building of Eads bridge over the Mississippi, he is sure to be disappointed. These are the episodes set forth, but they are handled with freedom from factual details. More than this, they are permeated with a kind of robust symbolism that gives them a universal appeal.

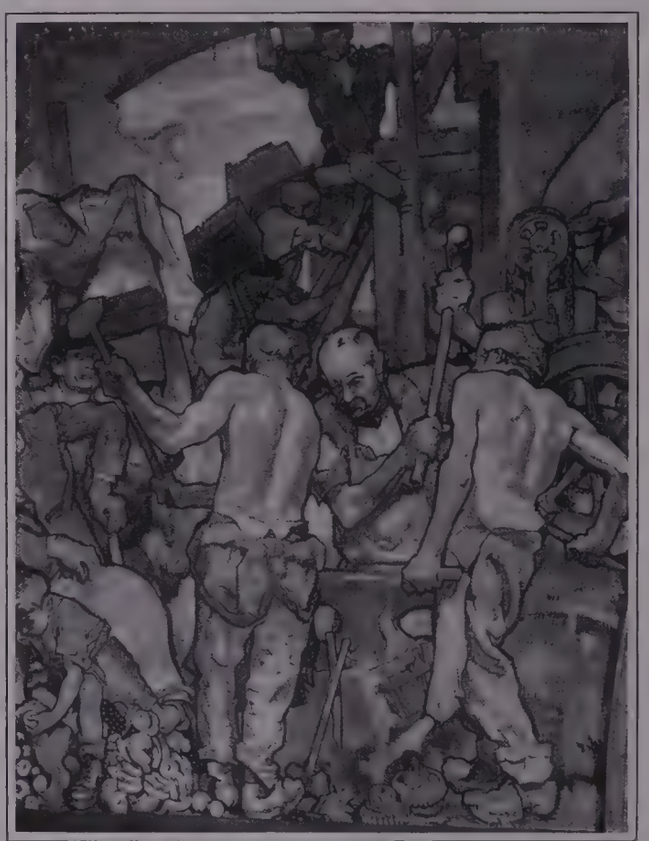


"THE HOME BUILDERS" BY FRANK BRANGWYN
Pendentive in the Missouri State Capitol

In the first decoration, five Indians occupy the foreground and five white men are coming ashore. The relative size of the two groups at once puts the invaders at a disadvantage. It was no accident of the brush that made the leaves on the trees above those Indians assume the outlines of hideous human profiles. The wilderness was full of lurking terrors for the Frenchman and his little band of followers. But the foreground reveals a decorative pattern of blooming iris—the fleur-de-lis of France. This new land would be Laclède's adopted home in spite of hardship and danger. The second pendentive makes use of a dramatic incident. The covered wagon has halted because of some unknown menace, and the friendly Indian guide points out a possible ambush, the while the grim-faced immigrant grips his gun, ready to defend wife and children. The woman's face is melancholy. She is the mother, on whom the hardships of pioneer life fall most heavily. As a relief from this touch of sadness, Mr. Brangwyn set a sturdy boy astride one of the superb white oxen. In the third pendentive there is a broader touch of humor—a boy at play with a goat. It may be argued that the artist needed the mass and outline of a small white animal at this point of his composition. A sheep or a dog would have served his technical purpose, but there is something amusing about a goat, and this one has a facial expression of protest that is almost human. There is impressive symbolism in the apple tree, laden with ripe fruit, in the midst of the primeval forest where age-old oaks are being demolished to make the first permanent dwelling. The woman in the center of the group holds an apple in her hand, another Eve, who offers not temptation but the promise of abundance and happiness. The child on her arm is guiltless of clothing, his vigorous little body so beautifully painted that it holds the eye and stirs the emotions. In just such pioneer children the future of a great commonwealth was bound up when Laclède and Daniel Boone wrested a livelihood from the untamed wilderness. The same thought is echoed in the hen and chicks, almost under the husband's feet. It is to be found again in the fourth pendentive, where a boy who could have no part in the building of the great bridge is woven into the composition and surrounded by a superb pattern of oranges, bananas and grapes. The realist might protest that bananas were unknown in Saint Louis when the bridge over the Mississippi was begun. This, however, is not the pictorial record of a specific incident. While the mass of fruit serves an obvious purpose in the color scheme, it does more. It expresses Mr. Brangwyn's feeling with regard to bridges—those outrunners of civilization. Apples might be made to grow in the fertile soil of Missouri, but only a great artery of commerce could bring to this temperate zone for the benefit of its inhabitants the enticing fruits of the tropics.

When the preliminary sketch for the second pendentive was sent from London, the Capitol Decorations Commission made concerted objection to the hat on the head of the pioneer, which

gave him the aspect of a "Dago organ grinder." This criticism the artist accepted with keen amusement, and he substituted for the offending headgear a 'coon-skin cap, which in no wise detracted from the integrity of his composition. He might have been less acquiescent had the commission protested against the absence of all verisimilitude in the covered wagon. The men who selected him for this work knew that his scale of relationship between men and things is entirely arbitrary. The nine figures and the two white oxen form a close decorative pattern, for which the drapery of the abnormally large covered wagon serves as a suitable background. A correctly drawn wagon, in that setting, would have been ridiculous in appearance.



"THE BRIDGE BUILDERS" BY FRANK BRANGWYN
Pendentive in the Missouri State Capitol

In all four compositions the treatment of the sky is conventional, the dissociated groups in the pendentives being bound together above the tops of the arches by a continuous band of monumental clouds. By this device, not only are the four historical episodes shown to be in direct sequence, but the architectural integrity of the circular dome is maintained. At no point in the compositions have perspective and values been handled with such realism as to give the beholder the impression that he is looking through a window at an imaginary historic scene. All the important figures are outlined in what looks, to the unaided eye, like a narrow black line of pigment, after the manner of the poster design. A field glass reveals the fact that this line is cobalt blue, two inches wide, its inner edge "vibrated" by jagged dashes of red, yellow, taupe, chocolate and purple, so that it presents the appearance of a broken and rusty saw. Other points in the technique of that impetuous brush may be realized as the glass picks out one boldly treated mass after another. To the men who stood on the lawn outside the capitol and saw those enormous canvases unrolled on the grass, the experience was a succession of shocks and thrills. Nowhere in the basement of the great building was there uninterrupted floor space sufficiently large for the unrolling of the eye of the dome, and fortunately the weather was propitious. As the artists identified, from one side or the other, the four symbolic deities—each with her attendant figures and emblems—they cried as one, "Michelangelo!" The figures, at close range, were sculptural, painted so broadly and with such harsh angles that it was difficult to identify the details of drapery and features. In the central space was a starry firmament, the individual stars from four to six inches in diameter.

The pendentives glow and sparkle—powerful in their tonal contrasts. With the exception of a new pigment, which is coming to be known as "Brangwyn blue," the colors employed, and for the most part applied to the canvas directly from the tube, are those with which this virile painter composed his original palette: Venetian red, vermilion, raw sienna, burnt sienna, cadmium, yellow ochre, French blue and flake white. There is almost no green, even in the dense foliage, and of chrome yellow, with its chilling connotation, there is not a trace. It is a joy to examine his color masses at short range. Every stroke is eloquent of exuberance and power.

It has long been said of Frank Brangwyn that his ideas could not be bounded by a gold frame. His field of interest is the realm of applied art; his constant mental problem, that of adding ornamentation to some surface which will bear enrichment without harm to its structural meaning. In these decorations of Missouri's capitol building he has achieved the highest degree of unity between structural purpose and pure ornament with designs carried out with due regard for historic incident and symbolic interpretation. It is given to few men to rear to themselves such monuments.

Photographs by courtesy of Missouri Capitol Decorations Committee

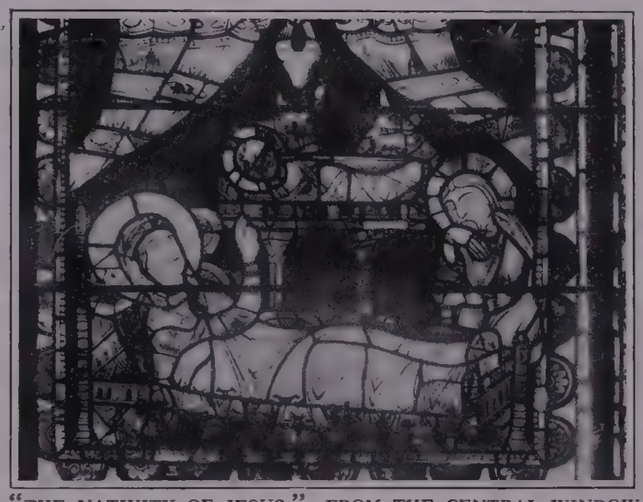
WINDOWS OF OLD FRANCE

Character and artistic influence of Abbot Suger seen in stained glass of cathedrals of Saint Denis and Chartres

CHARLES J. CONNICK*

IT IS A warm, human quality that urges a lover of any deeply satisfying work of art to search for the hand and heart back of it. The magnificent early works in stained glass in the old churches and cathedrals of France are as richly significant of character as they are of genius. It is not surprising, therefore, to find that, although individual artists are unknown, one of the greatest figures in France of the latter half of the Twelfth Century was probably the real inspirer and leader of the craft at that time.

The Abbot Suger, small and frail, was a power in both the religious and the political life of France. He was devoted to architecture and to the related arts and crafts. When he built the great nave of the abbey church of Saint Denis, he gave to Gothic art and architecture an impulse that persisted through the subsequent centuries. His love for his fellowmen equalled his love for beautiful handiwork, and, in that age of serfdom, he paid all his workers. Saint Denis soon became the great center of a most healthy activity in the arts. Foremost among these was stained glass. A Jesse window, now greatly restored, gave promise of the glory of Chartres, and some most interesting medallions, directly inspired by the Abbot Suger, are still to be found in the old abbey church. His medallions are imbued with a fine poetic symbolism and are valuable documents of that time. One represents the Ark of the Covenant as a triumphal chariot with the wheels playfully disposed about it regardless of physical laws. It contains Aaron's rod and the Tables of the Law (the Old Covenant) dominated by a great crucifix upheld by God the Father (the New Covenant). The symbols of the four evangelists complete this thoughtful little allegory with the suggestion that they are to draw the chariot "to the ends of the earth." It is splendid in color, with a rich blue background. A character portrait of the great abbot himself appears in the base of one of the medallions in the north window of the central apse chapel.



"THE NATIVITY OF JESUS." FROM THE CENTRAL WINDOW OF THE WESTERN GROUP, CHARTRES
Photograph by E. Houvet

But it is not in Saint Denis that we must look for the great masterpieces of those craftsmen. From the workshops of Saint Denis, in the wall of the west façade of the great cathedral of Chartres, under the magnificent west rose, are three lancets filled with a glory of light and color. Viollet le Duc and Paul Durand pronounced these windows the greatest in the world. They are windows that have the joyful brightness and vivid color that belong distinctly to the Twelfth Century. Patina and corrosion have not put out the light of their splendor but have added a mellowness that makes their beauty more blessed in a quieter glow. They are windows of the marvelous celestial blue, the color which the early workers associated with the Blessed Virgin, with divine love, with enduring loyalty, and with the eternal heavens themselves. The theme is noble and the mighty areas, including the rose window, which is of a later period, sing of Christ as king, judge and savior of men, and of the Blessed Virgin to whom the cathedral



"THE ABBOT SUGER" FROM A WINDOW IN THE ABBEY CHURCH OF ST. DENIS

**Second of a series of four articles by Mr. Connick on the great cathedral windows. A fifth article will discuss modern glass.*



"THE VISITATION" FROM THE CENTRAL WINDOW OF THE WESTERN GROUP, CHARTRES
Photograph by E. Houvet

is dedicated. The first lancet on the left is devoted to the Passion of Christ, its many medallions telling the story in direct, compelling designs and simple color schemes, clearly related to the splendid Trocadero fragments. The center lancet is devoted to the earlier life of Christ in medallions of even greater distinction. The entire design is crowned by a stately figure of the Blessed Virgin holding a flowering sceptre in each hand, the Christ Child seated in her lap. The personified sun and moon are there, as are Saint Michael and Saint Gabriel, the archangels so often associated with her in art.



MEDALLION FROM SAINT DENIS TYPICAL OF THOSE INSPIRED BY THE ABBOT SUGER

If you are fortunate enough to see this group of windows from day to day, and in changing lights, the charm of the Jesse window will probably grow upon you in a mysterious way. When, from its enveloping radiance of blue, you revert to a studied color analysis, you will be surprised at the prevalence of whites, reds, golds and greens and a mellow red violet in the composition of this great azure jewel. You may recall some of the countless lithographs and water-color sketches that have rendered with painful care the actual design and the literal spotting of colors, producing an effect of warmth—an orange or a soft red-gold window with unimportant accents of blue. Here you are confronted with the great law of radiation of color in light in a most convincing revelation. The Jesse window is a "blue" window because the patterns of its intense true blue, still comparatively transparent, spread a gracious, cool influence over its entire area in a way that a literal transcription of its colors, in an opaque medium, entirely fails to approximate. These reproductions have served a good purpose. They have made its powerful design and exquisite details accessible to everyone. A faithful rendering in line alone shows an exuberant variety within the formal



Window of the Death and Assumption of the Blessed Virgin, Cathedral of Notre



The Three West Lancets, Notre Dame Cathedral

The windows of the marvelous celestial blue—the color that the early workers associated with the Blessed Virgin, divine love and loyalty

Lumière by Desboutin



North Rose Window, Chartres, Given by St. Louis and his Mother,



"SAINT CATHERINE DISPUTING WITH KING MAXENCE AND HIS WISE MEN" FROM THE SAINT CATHERINE WINDOW, ANGERS

From a water color drawing by the author

great theme that is truly delightful. The playful little changes in the poses of the figures, the flowing draperies and the flowering vine itself are significant of the happy spirit fostered by the beloved Abbot Suger himself.

Those workers of Saint Denis may have gone from Chartres to Sens, possibly to Angers; to Canterbury, perhaps to York, and back to Chartres. The attractive Saint Catherine window of Angers is probably within the circle of their influence. A characteristic medallion shows the spirited little lady exhorting the nervous King Maxence and his wise men with dainty severity. The more free and vigorous human qualities of this medallion, its humor and its suggestions of well-observed character belong to the best of the Thirteenth-Century development. The persistence of real design everywhere and its limpid color are fine distinctions of the earlier period.



"THE DESCENT FROM THE CROSS" FROM THE MISSION WINDOW OF THE WESTERN GROUP, CHARTRES

In 1194 all but the west windows (and possibly Notre Dame de la Belle Verriere) of Chartres were destroyed by a fire. It may well be that the windows installed in the rebuilt cathedral are therefore examples of the ideas and ideals of later workers intent upon surpassing the achievements of the Twelfth Century. The colors became darker and richer, whites were used more sparingly, lead lines were heavier and more intricate, paint was more in evidence both in lines and matts, and there was a serious effort to arrange the iron frames and supports to enhance the design of the stained glass itself. The controlling ideals remained, and if some qualities were lost, others were gained. Throughout the superb interior of Chartres are to be found influences of both periods inter-related to noble purpose. The great rose windows are powerful forces of unity. They may

have been planned and made in the same workshop—one strongly influenced by a real respect for the Twelfth-Century traditions. The western rose seems to belong to the glowing lancets below it, and the north and south roses are of the same



"THE DEATH OF THE VIRGIN" FROM THE MEDALLION WINDOW, SOUTH AISLE, NEAR THE VENDOME CHAPEL, CHARTRES

great family. The north rose and its lancets were completed in 1230. It was called the Rose of France because it was given by Saint Louis and Blanche of Castille and because it presents the arms of France in twelve of its medallions. It represents the glorification of the Blessed Virgin. She is enthroned in the center medallion with doves, thrones and angels immediately surrounding her. In the other ranges of medallions are the twelve kings of Judah and the twelve minor prophets, ancestors of the flesh and of the spirit. Saint Anne, holding the Blessed Virgin as a child in her arms, is the commanding figure of the group in the five lancets. At her right is King David; at her left, King Solomon; at the extreme right, Melchisedec in pontifical robes with a censor; at the extreme left, Aaron as a high priest with his flowering rod. The warmth of these lancets compared with the cooler color of the rose may be significant of the impulse that flowered in the glowing reds of choir, clerestory and medallion windows.

The window of the death, burial, assumption and coronation of the Blessed Virgin in the south aisle near theVendome chapel is a splendid example of the work of an artist who must have valued the earlier traditions while eagerly carrying his own expression forward. Here is an excellent example of the Twelve and Thirteenth Centuries expressed with a sincerity common to both.

OSCAR BACH, Artist-Artisan

Specialist in metal work of a quality rivaling Renaissance, he is also a painter, an etcher and a sculptor

William B. M'GORMICK

OF ALL the marvels of the Renaissance in Italy, no single one is quite so remarkable as the type of artist-artisan which it evoked, a man who was in turn painter, sculptor, engraver, designer, craftsman and sometimes architect, in every one of which arts he left works that will remain precious so long as they are actualities or are preserved in records. We look back on Cellini, sculptor, craftsman; Da Vinci, painter, engineer, sculptor, architect; Michelangelo, painter, architect, sculptor, costume designer; and we wonder, and some of us deplore, that no such spirits, even in a slighter degree of aim and achievement, exist at the present day.

Now the cause of this passing of such giants in art is not far to seek. Its remedy is so close to everyone's hand that it must fill us with a discomforting sense of shame when we come to realize this. Nations, which are made up of individuals, simply can not keep up to such a state of exaltation as produced the Renaissance, and the slope of depression when that emotional state passes is marked by national, and again individual, evidences of materialism of the grossest order. The last great war, with its exaltation of national spirit and endeavor, is a recent illustration of this finer phase, as its aftermath is such as has been referred to in connection with the Post-Renaissance, which also was a time of widespread greed and passion.

The beautifully flowered garden of the Renaissance was overgrown and withered by the rise of commerce to power all over the western world. As this economic force grew, art declined until, through the period of the Industrial Revolution in the first half of the Nineteenth Century, it reached its lowest ebb. It is true that in this particularly depressing time there were distinguished British artists, but they were chiefly painters who practised no other art. France likewise in this time had great painters who were solely painters and a few distinguished cabinet-makers who pursued no other art or craft. Our own country had its Gilbert Stuart and its Duncan Phyfe, each keeping to his own line, one as painter and the other as cabinet-maker, and knowing no other. Economic causes, the comparatively recent discovery of historians, were the reasons for this decline of art interests then, and so they are today. The individual man began thinking more of making money than anything else late in the Sixteenth Century, and as a result nations grew to think more of trade routes than of the encouragement of the arts. Since individual and national wealth has all to do with the decline or rise of national art, it would be a nice historical point for some economist to determine the stage at which, in its rise in wealth, a country ceased to be wholly absorbed in making money and diverted some of its riches to the encouragement of art, as did Italy, Spain, France and the Low Countries in their greatest periods as nations. It would be a notable contribution to the cause of economics in relation to art if such a point could be determined with the precision of Admiral Mahan, when he fixed the end of Napoleon's plan for the invasion of England as coming at that moment "when Villeneuve made signal to bear up for Cadiz," a movement of the



ETCHED STUDY BY OSCAR B. BACH



BRONZE PORTRAIT BUST BY OSCAR B. BACH

French fleet that eventually resulted, as students will remember, in the battle of Trafalgar.

If all this appears very remote from the subject of an individual artist practising the arts of painting, etching, sculpture and interior decoration in connection with his major craft of metal worker today, it is simply because we are not in the habit of linking economics with the arts, although they bear the closest relation to each other. And if we wish to know what blame we as individuals bear for this decline in the number of artist-artisans of high merit in the world, the simple answer is that we do not encourage them sufficiently by buying their products or even familiarizing ourselves with the high quality of their work. At the last annual exhibition of the Art-in-Trades Club in New York there was shown by William Laurel Harris a plan for a Colonial Spanish patio and reception room which contained furniture, mural decorations and wrought-iron work of the style of that period made by artist-artisans working in our country today. Technically all these various objects were as fine as the originals that were their inspiration, yet the names and the work of such artist-artisans are practically unknown to the average American lover and buyer of art. Since most of these men have to live by doing mechanical reproductive work, it is plain to be seen that they have scant time for original creation, which is the real aim and purpose of their art life.

It is precisely for the reason of this widespread American indifference to the work of the craftsman that the fame of Oscar B. Bach is confined chiefly among architects and the comparatively limited number of men of wealth throughout the country whose homes contain examples of his metal work. The fact that every nation in Europe, up to eleven years ago, when he came to the United States, had called upon Bach's services as a metal worker also means little here, for it is an American limitation to be seldom interested in such work abroad as well as at home, "Art" too often meaning only painting and sculpture. I speak of Bach as a metal worker for convenience, although he is one of the most distinguished artist-artisans of our time. And although his days are chiefly given over to metal work, his approach to that ancient craft and his luxurious and sometimes prodigal use of metals other than iron mark him as a living revival of the flamelike spirit and realities of accomplishment of those great artist-artisans of the Renaissance.

SERVING TABLE OF HAND-WROUGHT IRON FOR JAMES A. FARREL. DESIGNED AND EXECUTED BY OSCAR B. BACH



That Bach begins his creations of the metal worker's hammer by etching his designs on copper is only one evidence of his marked individuality, and that his interest in working with the

needle on copper is not solely technical in its application to his designs is revealed by the sight of an etched plate of an old Mexican cathedral in his studio-office, notable for the richness of its blacks and the fine strength of its line. A craftsman who can model with his hammer out of bronze such classical masks as also are to be seen in the same place, fine illustrations of "working up" metal, might not appear to be at all out of place when he turns to sculpture, as Bach does occasionally for the relief and knowledge coming from variety. His spirited and lovely bust portrait of his wife, shown at the Architectural League in 1916, is a measure of his ability as a sculptor. A few pastels hanging on the same walls, lively impressions of Dixville Notch, New Hampshire, made last summer, show also that Mr. Bach can apply color elsewhere than on metal.

Use of color in his metal work in the form of copper, silver and gold reliefs, to which he sometimes adds enamel, is the sign manual of Bach's completed designs. In a notable table which was exhibited at the Metropolitan Museum of Art he introduced panels of steel with figures in relief as in medallic art, the patina of these resembling old silver. His enamels have been employed for notes of color, irresistible individual touches in an otherwise enforced copying of English lead-work leader heads. His process of fusing an enamel in a metal as easily melted as lead is a solution of his own, just as is the lustre glass forming ornamental dishes mounted on wrought iron. All these activities have the great note of the Renaissance, but they are not unexpected from a man who has fashioned figures twenty feet high in hammered bronze and copper or who, when he was twenty years old, won an award for the largest amount of metal work in a modern building in Germany.



MAIN ENTRANCE GRILLE, RESIDENCE OF CLYDE M. CARR. DESIGNED AND EXECUTED BY OSCAR B. BACH



GRILLE IN WROUGHT IRON AND BRONZE FOR FREDERICK VIETOR. DESIGNED AND EXECUTED BY OSCAR B. BACH

Metal work in this country—that is, hand-wrought metal work—is so generally confined to iron and steel as to mean little else. But Bach is one of the few artist-artisans here who know and practise working in hammered bronze. A truly remarkable example of his carft in this line is the main entrance door, transom and windows in the residence of James A. Farrel at South Norwalk, Connecticut, these representing the history of Ireland and the lives of the Irish saints, several of the windows being silver plated and the design including an extraordinary variety of modeled figures. Here also are examples of his English lead work in the gutters, leaders and leader heads, the faces of the gutters being relieved by half-round ornaments to relieve the flat surface. Here also is one of Bach's side-



GRILLE DESIGNED AND EXECUTED BY OSCAR B. BACH

boards in hand-wrought iron with a front panel in relief figures and symbols, and with it is a serving table even more ornate in design. For this residence he has likewise fashioned an aquarium and a flower stand with a Gothic ornamentation in low relief and a hall bench in hand-wrought iron with a marble seat. The candelabra made for these rooms are superb examples of metal work with their twisted standards, repoussé panels and candle holders of a French Gothic motif.

Many of the grilles made by Mr. Bach for American country houses combine wrought iron and hand-hammered bronze with notable effects, and he has fashioned lanterns suspended over the main entrances in hand-wrought English lead work. One of his simplest and most effective pieces of design and workmanship is an iron and bronze sleeping porch that gives an air of exotic distinction to the façade of a country house. He has even applied his fertile imagination to such familiar and too often ugly utilities as radiator screens and shelf writing tables in banks, but even here the informed observer will see graceful evidences of his cardinal art faith which is: "Without design there can be no craftsmanship."

Back of all these manifold activities on the part of Mr. Bach lies a story of a German childhood and boyhood, working at his craft, studying in the art schools and the inevitable wander years, where the familiar tale of such careers takes a new turn, a character which gives the reason for Bach being the many-sided artist that he is. For years it was his custom to work at his craft four months annually and with his savings in that time to spend the remaining eight months of every twelve journeying over remote parts of Europe and north Africa in search of fine works of art



LAMP BRACKET DESIGNED AND EXECUTED BY OSCAR B. BACH



BALUSTERS AND RAIL OF WROUGHT IRON FOR A HELICAL STAIRWAY AND WELL, AND HANGING LAMP DESIGNED AND EXECUTED BY OSCAR B. BACH

relating to his special craft and to architecture. The mainly traveled roads knew him little in those days, and one of his most vivid memories is of an old monastery in Portugal, full of unbelievably beautiful things, which he was the first outlander to visit in more than twenty years. It is the mark of the thoroughness of his instinct for and training toward the rare, as well as the finest, things in art that he spent so much time and endured so many discomforts of travel to search out the precious and little-known objects of ancient classical art in the early Roman towns and cities of the least-visited parts of the Mediterranean littoral. That he had his rewards is made plain when he speaks of his unforgettable experiences and discoveries in those places. If he had any home in that time it may be said to have been Venice, where he set up a shop for several years before turning his eyes westward to the country that has become his home and to which he has brought the art heritage of those older lands that glows so finely in the work of his hands controlled by memories of the aspirations and achievements of the great figures of the Italian Renaissance.



LANTERN OF HAND-WROUGHT LEAD OVER MAIN ENTRANCE OF RESIDENCE OF FREDERICK VIETOR. DESIGNED AND EXECUTED BY OSCAR B. BACH

BRONZE CANDELABRA BY OSCAR B. BACH



DETAIL OF HAND-WROUGHT LEAD
DESIGNED AND EXECUTED BY OSCAR B. BACH

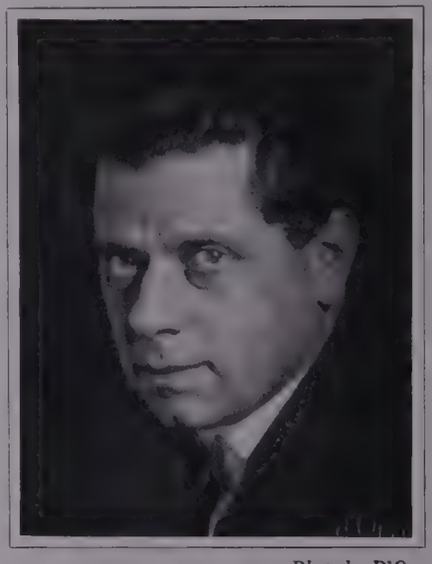


MAX REINHARDT'S *Evolution*

Actor, organizer and heir of a great tradition, he accepts the Shakesperian dictum that "all the world's a stage"

F. E. Washburn-Freund

LYING in front of me on my desk is an illustrated book of the year 1911 titled *On the Art of the Theatre*. Its author is Edward Gordon Craig. No one who wants to write about any phase or personality of the modern theatre movement can neglect it or its author if he wishes to be fair and give honor where honor is due. The same book explains why, from the seed sown by its author, no tree has grown to shelter under its mighty branches and leaves a great living theatre of the English speaking countries, modern in the best sense of the word. On the jacket of this book a writer expresses the pious wish that "someone would give the author a free hand, for as many years as he might choose, to set up a new theatre in Britain." Even if that had happened, however, I do not believe the outcome would have been what that writer expected, for Gordon Craig, at the beginning of his career, was a great inspirator, perhaps also an ardent teacher, but, although he comes from famous stage stock, he is no "actor," if we use this term not only in its usual meaning but also literally as a man of action. Worst of all, he is no organizer, and the theatre requires organization and action just as much as inspiration and art if it is to flourish. Moreover, organization and action in this field can develop only on the foundation of tradition, which makes it a slow and sometimes a painful growth, for it often means a fight against tradition. Nevertheless, tradition there must be if much of value is to be accomplished.



MAX REINHARDT *Photo by D'Ora*

For generations, the English stage has been lacking in such action and organization, except in an entirely commercial way, and, for that reason, even an actor and organizer like Granville Barker, who may be considered Gordon Craig's pupil, not only had an uphill fight all the time, but his appearance and work almost seem to be an isolated episode with no direct forerunner and no direct follower. That is where the importance of a real theatre tradition comes in.

Now Max Reinhardt, whose season in New York, under Morris Gest's management, is soon to begin with a representation of the big pantomimic spectacle "The Miracle" by Carl Vollmoller, is not only a really great artist "to his finger tips," a saying which fits his case completely, but he is also what I have just called a great organizer and "actor." Besides all this, he had, when he began, the great good fortune to find, in his field, a long and really living tradition, a tradition which was never entirely lost and of which he himself was partly the product. It is true he started with a fight against that tradition, but that very fight made him strong and sure of himself, and what he fought was, after all, more the tradition gone wrong and stale in character than the old tradition itself.

When he first appeared, a struggle had been going on for several years between the so-called classical style, as represented by the court and municipal theatres all over Germany and Austria, and a naturalistic style which Otto Brahm had inaugurated in Berlin with the help of a band of new actors and playwrights, of whom Gerhart Hauptmann has become the best known. The former, after a long decay, had had a late blossom time in the famous organization of the Meinigers, a troup of players brought together and trained by Duke Georg of Meiningen himself. They toured the whole of Germany and even went abroad several times, spreading the gospel of a kind of academic realism which had regard more to the letter than the spirit of the text and took no end of trouble and spared no research on surface and "historical" truth, but yet, thanks to the enthusiasm and earnestness of all concerned and the really great acting talents among its members, managed to pour a good deal of new life blood into the old moulds. On the other hand, Brahm's theatre strove to represent modern life as it was being lived, to show its problems as they were agitating the minds of the people at that time. With the so-called "fourth wall" removed, the spectators were permitted to witness, clandestinely as it were, a "slice of life"

unrolling itself before their eyes. Now, as a matter of fact, in spite of there being no "academic" realism here, although this realism itself soon enough took on a decided tinge of academicism, as always happens in all arts in such cases, it was, to a great extent, also a surface realism, a service more of the letter than the spirit, only instead of the "grand style" with its big, sweeping, opera manners and effects and all the colors and paraphernalia of an often overcrowded and therefore characterless stage, a subdued tone, almost a whisper at times, and a uniformly gray, drab *milieu* was affected, and these were supposed to take away all staginess from the production and transform it into real life for the inspiration of spectators.



"THE WINTER'S TALE: FESTIVAL SCENE" DESIGNED BY E. ORLIK (1906)

Into this hotly contested fight entered Max Reinhardt in Berlin in 1902 when he opened his Kleines Theatre, a little theatre to which, in some measure, the "little theatre" movement even in this country at the present time is indebted. Reinhardt, about whose Pre-Berlin career, with its almost humorous beginnings, men like Hermann Bahr have written charming stories, had been a member of Brahm's company several years and in that way had himself gone through the realistic phase of development. But, theatre man par excellence that he is, to whom the stage means everything, who is eager to pour all his never flagging energy, all his overflowing temperament, all his love for movement and color into his work, could not remain long in that sombre school, good as it undoubtedly was for him, if only because it curbed at the beginning a perhaps too exuberant spirit. For Brahm and his followers, the stage was life and all actors were men. In Reinhardt, however, lived the Shakespearian idea of all the world being a stage and all men being players, with all that that belief implies down to the deep irony, self irony, which, Goethe held, is the sign of the best. Consequently, quite instinctively, he set out to bring stage and life together again in that spirit. It is therefore no wonder that Shakespeare became his god and he, Shakespeare's prophet, a service to which he has given his greatest art and warmest love.

To this fundamental conception of life and stage Reinhardt has held from the beginning, and it has shaped his career and evolution. It and one other marked trait enabled him to become a great producer and at the same time influenced his whole development. That trait is that, for him, art is not only self-expression but conscious impression

"SUMURUN: FRONT OF THE HAREM" DESIGNED BY E. STERN (1910)



on the public. To get as near to the public as possible, to gain its ears, its eyes, in fact, all its senses, even its very soul—that, from the very first, has been his fondest endeavor, the very nourishment on which he has fed. The different styles of his productions, the various kinds of stages which he has had built for himself, all have only been means to that end. In the Little Theatre, auditorium and stage were near to each other, and this intimacy he regained when, later, he opened his Kammerspielhaus. In his Deutsche Theatre he often used front and apron stages, and he had a revolving stage built into it to do away with long stops in which the public might easily escape from the spell that he had laid on it. Then he went into the arena of a circus, had a circus remodeled into an imposing new theatre with a great apron stage, a theatre whose most characteristic note is the strongly marked unity of stage and auditorium. In this theatre, the Grosse Schauspielhaus, he gave, with others, the antique drama, but, as it were, adapted to the mood of our times; that is to say, the hearers were no longer mere spectators; they were, in reality, an enlarged chorus and, as such, became themselves players, swayed hither and thither by the rising and receding tides of the tremendous drama taking place in their very midst. Next, he even went into the market place, like the strolling players of old, and there, in front of a church, he acted, as a kind of pageant, the old morality play "Everyman." And while, in London, for his production of "The Miracle," he turned a theatre, stage and auditorium into a Gothic cathedral with all its mystery of rising columns, of shimmering stained glass and deep shadows, in Salzburg his production of "The Great World Theatre" by Hugo von Hoffmannsthal last year took place inside a wonderful church itself, thus, in fact, returning to the very



"ZORN DES ACHILLES: THE SHIP" (1912)

SCENE FROM "GEORGE DANDIN" PRODUCED BY MAX REINHARDT IN 1911



beginnings of the European drama, for, at that time, scenes from the Bible were enacted in the churches as a kind of religious exercise on certain festival days. There is a plan on foot for the erection of a great festival playhouse at Salzburg, where Reinhardt now has his home in the beautiful old baroque castle of Leopoldskron at the foot of lovely mountains. In this playhouse, Hans Poelzig, architect of the Grosse Schauspielhaus in Berlin—the circus which was changed into a theatre—sees, as in a fairy dream, stage and auditorium united under one sky, as it were, flooded with light as mysterious as the Milky Way high in the heavens, while the outside is meant to create, in everyone approaching it, the instinctive feeling of treading on holy ground in reverential



SCENE FROM "URFAUST"

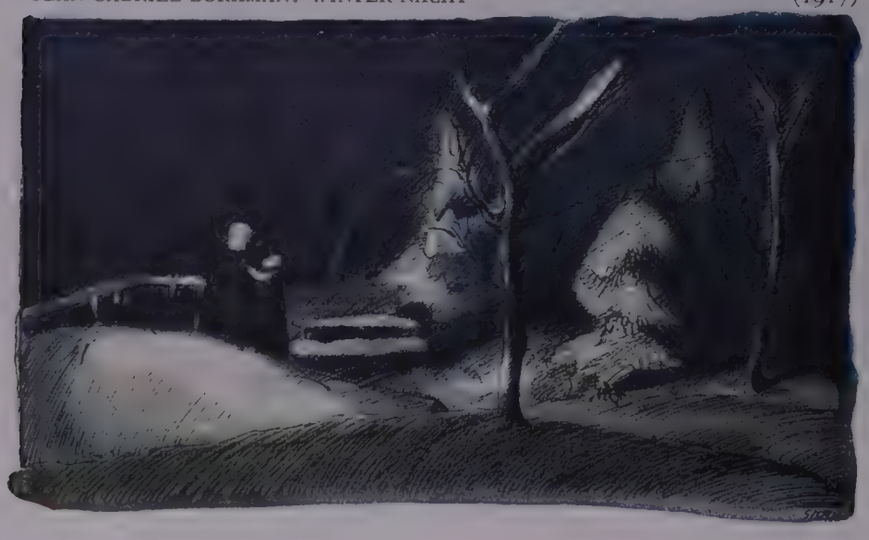
mood. Like most great artists in any art whatever, Reinhardt has moved toward simplicity of representation, elimination of details, and, at the same time, deepening of substance. Whoever is rich in himself can afford to do with little, almost nothing, and yet what he does will have the appearance and the effect of richness and depth. Reinhardt can now, if need be or if it suits him, play on an almost empty platform like the one in the Redoutensaal in Vienna, and, with the help of a few accessories indicating mood and period of the play performed, he can draw his audience with him perhaps even more spellbound than if it watched a more elaborate production. Of course only the master can do this; the imitator would fail miserably, for he would miss just those subtle little touches which create richness by stimulating the imagination and setting associations in motion. The master only may be an ascetic and seem the richer for it. An "academic" simplicity would soon be as tedious as any other academicism.



"HAMLET: PLAY SCENE" DESIGNED BY FRITZ ERLER (1909)

Personality is everything, and personality means being alive all the time. Reinhardt is that to an almost incredible extent. He does not repeat himself. Every new work is attacked with an open mind and mastered with its own weapon, so to speak. His is a receptive mind, but, although he takes mental and artistic nourishment from every side, he makes everything his own. Many have been the influences that have played upon him, and he has taken many a thing from others, but he has woven all into his own fabric, making use, quite as a matter of course, of the privilege of the great to turn to his own account whoever and whatever comes into the orbit in which he swings.

"JEAN GABRIEL BORKMAN: WINTER NACHT" (1917)



Considering all this, it might be inferred that Reinhardt is

one of those selfish producers who use the plays that they choose merely as a means of showing themselves off. Nothing is further from the truth. Here, too, his real greatness shines out clearly. since 1905, have changed greatly, his intentions were the same then as during his whole career. The choice of play alone was characteristic and a sort of challenge as well. Hence poetry, imagina-



"MACBETH: BANQUET SCENE" (1916)

"Ich dien" (I serve), in the coat of arms of the Prince of Wales, might be written in the coat of arms of every true artist and great man. Reinhardt is quite content to serve the play and its author. He does not force his own personality and predilections on them. His endeavor, as ought to be that of every real producer, is to bring out the mood and atmosphere of the play in such a way as to force the audience into it and keep it there during the action as completely as possible.

How Reinhardt used different forms of the stage for that purpose has been shown. Now it is time to discuss the way in which his treatment of the *mise-en-scene* serves the same purpose. The first large production which made him famous in Berlin and the whole of Germany was that of "A Mid-Summer Night's Dream." Until that time he had not attempted any Shakesperian play with the exception of "The Merry Wives of Windsor." Although his methods, tion, light fancy and romance were to live again on the stage, and all the arts were to take part in this revival. Music, which underlies all of Shakespeare's works and especially this play in the woods, was to cast its wonderful spell again over the spectators. In this there was an approach to opera, but in the form of Wagner's "Gesamtkunstwerk," a work of all the arts toward which Reinhardt always has been drawn. To achieve this, the pictorial arts, color and light, were, of course, of the greatest importance, and Reinhardt,

"KING LEAR: ROOM IN GLOSTER CASTLE" DESIGNED BY KARL CZESCHKA



in the case of "A Mid-Summer Night's Dream," employed them with the main idea of creating the mood and atmosphere of endless woods, now threatening, now sheltering, full of mysterious sounds and beings. Its trees were plastic, the whole representation was not yet symbolic, but the mood was caught, and the public found itself transplanted, as if by a magician's wand, underneath the cool shadows of gigantic trees, and it opened eyes and hearts to receive the message of the poet. One year later Ibsen's "Ghosts" was produced. If Reinhardt's first poetical production had still been treated in a more or less naturalistic way, this grim, apparently realistic piece received a very different treatment. Reinhardt asked the Scandinavian artist, Edward Munch, one of the great forerunners of the expressionistic movement, to design the setting for him, and already in 1906 we had a scene that used outward forms only for the purpose of deepening the central mood of the play by the way in which it arranged its lines:



"BRIDE OF MESSINA" DESIGNED BY W. DIETZ (1910)

vertical most of them, horizontals, and curves, repeating, as it were, the play and clash of ideas in a play and the clash of lines. Symbolic also is the way in which the room, although it looked out onto a fjord, was shut in like a prison by sharply pointed, threatening mountains, piercing and almost expelling the sky and, with it, freedom and hope. Every line, every mass of space, height, width—all played their appointed parts in this relentless modern drama of fate, and the figures moving in it almost as if driven by some unknown force seemed to be placed there by fate itself. They were like necessary spots in the design of the whole scene, like an accent in a bar of music. Reinhardt later staged several of Strindberg's plays in the same mood, but always with a fresh vision, as is his wont, for formulas are the sign of the pupil, not of the master.

PROPOSED SALZBURG THEATRE DESIGNED BY HANS POELZIG



The same fruitful year brought "The Winter's Tale." It was in 1904 that Gordon Craig, at the invitation of Count Kessler, had gone to Germany with his design for "Hamlet," of which one scene is illustrated

in the book named. The whole Craig was already visible in it: his insistence on the overwhelming height and expansion of space as compared with the insignificant figures of the mere players. The element of individual life in an artist's work is what counts eventually. Reinhardt was never a follower of the realistic, the impressionistic, or the expressionistic style; he took points from each of



"THE MIRACLE: FRONT OF THE CATHEDRAL" DESIGNED BY E. STERN (1913)

seed which he had sown had borne fruit. In most of Reinhardt's scenes for "The Winter's Tale" the strongest emphasis was laid on the proportions between the stage settings—generally a towering mass of lines—and the figures. But Reinhardt is not a man of one idea, although most certainly a man of one purpose. Style, as such, never had an appeal for him. "What is in a style?" might rightly be asked. Not the particular style but the them, moulding them to his own use. Just because of that, he, on his part, has given a great deal of stimulus to the art movements of the last twenty years. Thus it came that his scene in Bohemia in "The Winter's Tale," designed for him by E. Orlik, is a tremendous contrast to the other parts of that play. It is not realistic either, but is just like what a festival in a fairy book would be: full of childlike phantasy, bright colors, gayety, move-

"DIE WUPPER: THE FAIR" DESIGNED BY E. STERN "AGALVAINE AND SELYSETTE: GARDEN" BY VON HOFMAN

Presentations which show Reinhardt's interpretation of expressionism



ment. He found in Shakespeare himself the poet and dramatist who refuses to put his plays into the Procrustean bed of a single style, but rejoices, on the contrary, in the fullness of life, movement and fancy available for his art.

That is the reason why it is impossible to trace a sort of straight stylistic development in Reinhardt's art. He does not let himself be pinned down. He seems to be a realist today, a stylist tomorrow, and both at the same time on the day after, and all the time the only thing that he really seeks is to show life in all its manifestations, its roundness, its movement, its colors, its music. Once he appeared to be threatened with the fate of becoming a stylist. That was when the people of the Munich Künstlertheater invited him to take over their "relief stage," on which they—artists, not *scenic* artists that they were—had tried to change plays into a series of moving relief pictures. One still comes across, now and then, similar performances of, may I say, "high-brow" dancers who affect a "relief dance" as if derived from a relief on an Egyptian tomb. Reinhardt survived the ordeal and, as with every great artist, the handicap only helped him to new and finer creations. Where a similar stage arrangement was in the right place, in Molière's comedies for instance, with their pronounced style and, as it were, marionette mood, he built his "Molière stage" on which, in silhouette fashion against a formal garden pavilion, his actors moved somewhat as if they were enclosed in a relief.

Reinhardt knew far too well that the pictorial arts must not be masters but only helpers on the stage. So he surrounded himself with artists who could enter into his own spirit and execute his intentions almost as if they and he were one in mind and eye. The principal artist on his staff is Ernst Stern, a pupil of Franz von Stuck, about whose versatile and fanciful art Oskar Bie wrote a richly illustrated book. Impressive scenic pictures were made for him also by Professor A. Roller, a marvelous innovator under Gustav Mahler, of the Vienna Opera, so far as scenery was concerned. Other artists are F. Erler, W. Dietz and E. Orlik.



"VIEL LÄRM UM NICHTS: GARDEN SCENE" (1912)

To characterize Reinhardt fully as a producer it would, of course, be necessary to show how he works with his, as he rightly expresses it, "finest material," the actors. That, however, would lead us too far for the purpose of this article. Suffice it to say that here, too he respects the other artists, his main endeavor being toward a perfect ensemble of which he is the leader, not the dictator. There is a characteristic etching by E. Orlik, "Reinhardt at Rehearsal." In it he is seen with hand raised, his face set, and his eyes glowing: truly, the artist at work. Like a great conductor leading his orchestra he looks, and perhaps that is the best way to describe him and his work. This statement is explained when one looks at his chorus scenes which, rightly, have brought him almost his greatest fame. Here he does change into the dictator. *His* will penetrates all these players, *his* feeling pulses through them all, with *his* voice they all shout. When we see these masses of humanity changed into one being, as it were, torn between passionate hate or love, fear or joy, as in "Julius Caesar," "Oedipus Rex," "Danton's Death" or "The Miracle," a terrible thought suddenly strikes us: Was not the whole world recently such a mass of humanity, such a "theatre chorus," when the dreadful tragedy of the late war was staged? Was it not merely such a shouting, gesticulating mass driven by instinct, it knew not why nor whither? Truly, indeed, the stage is the symbol of life. Is it to be wondered at, then, that an artist like Max Reinhardt gives, almost to the exclusion of other interests, all his passion, all his love to these boards which, as Schiller says, mean the world?

The color plates used as illustrations are by courtesy of Brentano's, Inc., of New York, who will shortly publish "Max Reinhardt and His Theatre," edited by Oliver M. Sayler; photographs by courtesy of Morris Gest.



VIEW FROM THE PATIO, NEW ART MUSEUM, SANTA FE, NEW MEXICO

ARCHITECTURE *of the Southwest*

New type evolved in New Mexico from pueblos of the Indians and missions of the early Spanish padres

ROSE HENDERSON

PUEBLOS, built centuries before the white man came to America, and mission churches, constructed by Indians under the direction of early Spanish friars, form the basis for an architecture which is being developed in the Southwest as truly American. An example is Tyrone, a copper-mining town in the piñon-covered Burro mountains of western New Mexico. This place has been planned and built entirely in the Spanish-Indian style. The plaster is of various shades of blue, pink, gray and tan and was laid on unevenly to resemble the hand-modeled walls of the old Indian-made adobes. There are blunted corners, uneven window sills, timbers "aged" with burnt umber, and the town with its tinted walls, its low, flat roofs, its deep windows and its arched doorways is unique among modern American industrial communities.

The monotonous uniformity of the usual industrial town has been avoided by the variety of cottage types and diversity of mountain streets. Houses of two or three rooms for Mexican workmen were as carefully planned as the larger ones for Americans, and every provision was made for sanitary living. The town was laid out in sections to conform with the contours of the mountain and valley which form its site. The community centre is a plaza with department store, school house, jail, postoffice, railway station, motion-picture theater and business buildings, each a variation of the one architectural type. Radiating from this centre are residential streets, sometimes running along the very brink of the canyon, sometimes nestling at the

PUEBLO AT TAOS, NEW MEXICO





STATE SCHOOL FOR DEAF AND DUMB, SANTA FE, NEW MEXICO

foot of the cliff. There is a country club in a group of pines, a hospital on a wind-swept hill, a church in a quiet side street, and there are rows and rows of comfortable houses instead of the tumble-down shacks which were the miners' homes before the new town was built.

Taos, New Mexico, home of artists, many of whom spend at least a part of the year there painting the Pueblo Indians, the glowing desert, the mesa landscapes, also has examples of this Spanish-Indian architecture. It is an ancient Mexican village with two of the oldest and most picturesque pueblos extant just outside its bounds. The terraced roofs of these Indian structures have been copied in both public and private buildings recently erected in Santa Fe, New Mexico, and elsewhere in the Southwest. So have the deep walls, that keep out the desert sun. Even the round clay ovens beside the doorways have furnished motifs for interesting bits of modeling in entrances and porches. The Indian builders were restricted to clay, stones, sticks and logs. The Spaniards who built in similar conditions adapted these materials ingeniously to the demands of the time and permitted the Indian workers to incorporate some of their own methods, crude but practical because evolved through long association with desert sun and wind. Heavy timbers usually had to be carried long distances, and so wood was used sparingly. These pueblos have massive strength and dignity. Primitive apartment houses, they were both homes and fortresses. Their flat roofs were lookouts for warriors watching for approaching enemies; their thick walls were a protection against hostile arrows. Their architectural arrangement was well suited to communal life. Every morning the governor appeared on the housetop and proclaimed the business of the day. The women baked bread in the clay ovens outside the doors and made pottery or baskets in the thick-walled rooms; the men worked in the fields or hunted in the canyons, always returning to the common protection of the great house, or pueblo. There were also *kivas*, underground council chambers, in which chiefs met to discuss matters of government or groups gathered for their primitive religious ceremonies.



WATER AND LIGHT COMPANY'S BUILDING, SANTA FE

RESIDENCE OF THE ARTIST CARLOS VIERRA, SANTA FE, NEW MEXICO



In Taos itself are brown old churches, squat Mexican adobe houses and studios which modern painters have

built to harmonize with the rest of the place. Deep walls screen quaint gardens and vine-filled patios from the crooked, narrow streets. Behind the walls are the bluest of shadows, grassy lawns and sunlit cottonwoods; beyond the streets are glowing mountains, vast plains and crouching mesas. E. Irving Couse has as studio and residence a building which of old was a Spanish convent and later was owned by Kit Carson. At its arched entrance is the very door of heavy planks that was securely barred in pioneer days when the thick walls were a protection from lawless marauders as well as against sun and storm. In an open belfry above the doorway hangs a small mission bell, rung by pulling a rope that dangles beside the wide door. Through this, the only exposed entrance, the visitor enters upon a long, cool porch with vines and hollyhocks, stone benches, Indian bowls and a rough stone floor. The porch opens into the studio, big and cool, distinguished for ancient ceiling beams, a Mexican fireplace, wall niches and high narrow windows. J. H. Sharp, Bert G. Phillips, Oscar Berninghaus, W. Herbert Dunton and other artists have built studios to conform with this type, and Mabel Sterne has a delightful house and guest house



THE NEW ART MUSEUM, SANTA FE, NEW MEXICO



BALCONY, NEW ART MUSEUM, SANTA FE

incorporating open balconies and illustrating other traditions. The plaza at the centre of the town is surrounded by adobe shops, hotels and business buildings and is paved with the cobblestones of its early days, abrased by countless footsteps.

At Santa Fe is the famous New Mexico Art Museum, which embodies distinctive features from six mission churches and has the terraced effect of the pueblo, flat of roof and massive of wall. From an old church at Acoma came the inspiration for the two front towers. An open balcony connects these, and below this is a massive Spanish doorway with a "needle's eye," a door within a door, through the inner of which a friend or messenger might be hastily admitted while the outer remained closed in the face of enemies. Deep, narrow windows, projecting beams, and ladders leading from roof to roof are characteristic Spanish-Indian features of the museum. Inside are massive ceiling beams, gouged and painted crude blues, reds and greens after the manner of the oldest missions. Between the beams in the ceiling of the auditorium

LIBRARY ENTRANCE, NEW ART MUSEUM, SANTA FE





PUBLIC SCHOOL AT TYRONE, NEW MEXICO

are mosaics of cottonwood twigs in herring-bone patterns. The atmosphere of the whole building is that of the Southwest. Across the street is the old Palace of the Governors, once a refuge for Indians or Spaniards, as the case might be, when the two races contended for possession of the capital. The palace has been restored and is now an historical museum, but it bears the scars of bombardments in the days of the conquistadores. The walls are five feet thick, and the central patio has the old atmosphere of aloofness. Santa Fe is proud of this venerable structure, with which her newer buildings harmonize. Among the attractive residences is the studio home of Carlos Vierra, painter, who designed his own plans and saw that they were carried out. The house is refreshingly primitive with a gracious mellowness.

At Albuquerque, the buildings of the University of New Mexico form an interesting group, the architecture being varied to suit the different function of each but the whole being a pleasing unit of simplicity and harmony. The Alvarado Hotel is an imposing example of the more formal type of Spanish-American architecture. Massive central towers, sweeping arches, ornamental gateways and rounded gables are all expressive of the largeness and opulence of the Southwest. Here the flat roofs have been lifted, but held in restraint and subordinate to the sculptured façades. The Apache Inn, a smaller adaptation showing massive pillars, deep windows, projecting beams and open balconies, is situated near Santa Fe in a valley surrounded by piñon-covered hills.

This Spanish-Indian architecture is essentially suited to conditions in the Southwest. Wood warps in the intense heat, but plaster grows firmer and here blends with the vivid coloring of the country, while the outstanding lines of the structures are in harmony with those of the surrounding plains and mountains.

A VIEW OF THE PLAZA, TYRONE, NEW MEXICO



WALLACE MORGAN, *Illustrator*

From newspaper artist of many experiences, he turned to the magazine field, with duty abroad in the war

LOUIS H. FROHMAN

IT WOULD seem as though the road to fame traveled by most successful illustrators in the past were closed at its very beginning now because of the barrier created by the progress in photographic reproduction. Those who are to reach the goal of success in the future will have to find other paths, perhaps bordered with less varied scenes than the one along which so many now at the summit took their first ambitious steps.

The number of illustrators who have risen to prominence from a beginning as newspaper artists is too large to be the result of mere coincidence. So far in this series, we have seen that this was the case with Everett Shinn and with Henry Raleigh, and now we find that Wallace Morgan started his professional career in the same way. Each of these artists attributes a large measure of his later success to this early experience, in which the constant variety, the difficulties, and the excitement of having to race against time developed initiative, speed, accuracy and keen powers of observation. All three are agreed that the coming generation of illustrators is seriously handicapped by the lack of this practical groundwork.



PORTRAIT SKETCH OF WALLACE MORGAN
BY WILLIAM OBERHARDT

Wallace Morgan's views can be of special interest to us, for he has been a teacher of illustration several seasons. Being himself an enthusiastic graduate of the school of newspaper experience, he regrets that this door has been closed by the camera and the half-tone plate, and he has given serious study to the substitution of adequate methods of instruction to compensate for the changed conditions of today. His classes in illustration at the Art Students' League stressed the developing of individuality rather than the acquiring of a stereotyped technique, and he maintained the interest and enthusiasm of his pupils at such a high pitch that even on holidays and Sundays their sketchbooks were carried along to bring back the penciled impressions of their outings. Under Morgan the student is taught first to observe from a pictorial point of view, and only after this faculty has been well developed is he instructed as to how his impressions may be best conveyed and recorded on paper.

After years of personal success as an illustrator, it is natural that Mr. Morgan's interest should turn to the progress of illustration as a whole and to the instruction of others. His father was an instructor in art, and soon after the son was born in New York he moved to Albany, there to accept an appointment to teach. Wallace Morgan's youth was thus spent in the state, although not in the city, of his birth. He returned to New York City, however, after completing his course at high school, as he had chosen to take up the profession of art rather than to enter college. The National Academy was then at Twenty-third street, and young Morgan began his studies there with the intention of becoming a painter or a mural decorator, the latter field holding a strong attraction for him. He had the illustrator's point of view, however, and soon found his greatest interest to lie in that direction. While studying, an opportunity came



ILLUSTRATION FOR THE COSMOPOLITAN BY WALLACE MORGAN

for him to fill in the place of a friend who had been a part-time artist on *The Sun*, and he accepted the opening eagerly but still continued his studies at the Academy, which meant working day and night.

Before the advent of the half-tone plate, which reproduces a photograph mechanically in an hour's time, the reading public was dependent upon the pen-and-ink artist for its newspaper illustrations. *The Sun* used few pictures, and the part-time plan worked well for its needs. A year later, Morgan was called to the regular staff of *The Herald*, but he continued to devote some of his time to study at the National Academy until he felt competent to gain his further progress by experience. His work quickly became popular. He possessed in a high degree the ability to inject life and action into an illustration, and he could convey to the average newspaper reader exactly the atmosphere of the scene which he pictured. His life was full of incident and adventure, he sometimes receiving assignments that lasted a month or six weeks and upon which he had to hold himself in readiness to start at a moment's notice. The first step toward widespread public recognition came when he was assigned to illustrate a set of eight verses by Carolyn Wells. This combination thus became the creator of Fluffy Ruffles, a winsome young fictitious person who was destined to gain popular favor instantaneously. Before half of the first series had appeared, *The Herald* had ordered another, and then another, Fluffy Ruffles actually holding uninterrupted sway over her thousands of admirers more than two years.



ILLUSTRATION FOR THE COSMOPOLITAN BY WALLACE MORGAN

Mr. Morgan is reticent about himself and about the circumstances that eventually freed him from the drawing board of the staff artist and installed him in his own studio, free to do the work for which he is best known—that of magazine illustration. Having failed to penetrate the armor of modest silence with which he surrounds his achievements, I am indebted to his old friend, J. Thomson Willing, for the facts concerning this period of Morgan's career. Mr. Willing is



ADVERTISING DRAWING FOR SAKS AND COMPANY BY WALLACE MORGAN

now president of the American Institute of Graphic Arts, but at that time he was art editor of the *Associated Sunday Magazines* and constantly on the lookout for promising new talent. He had noticed the excellence of the Fluffy Ruffles series, which was artistically far above the usual Sunday "comic," and he wrote a note to the unknown "W. Morgan," by which name the series was signed, asking him to call. In due course, Mr. Morgan presented himself, and the result of their interview was that he undertook to illustrate one story a month for Mr. Willing's syndicate. This, added to other tentative contracts with magazine editors, permitted Mr. Morgan to resign from the staff of *The Herald* and devote himself to independent work. So important a Sunday feature had Fluffy Ruffles become, however, that he was asked to continue drawing her in his own studio and upon terms which netted him, for two days' work, more than twice the amount that he had received previously as salary for his entire time.

Through many successful years, Wallace Morgan's work has remained individual. He has never altered his style to conform to any of the various schools into which a large part of magazine illustration might be classified. Nor has he permitted his pupils to be influenced in their qualities by his own. When his class gave its exhibition last year, he took pride in the fact that no student's work showed the least similarity to that of any other, nor did that of any of them reflect his own characteristic style.

Three times in his career Morgan has broken away completely from the routine of his studio to undertake interesting commissions. The first two of these were delightful trips with Julian Street through the Middle West and later through the Old South. Their collaborative work appeared as a serial in *Collier's Weekly* and then in book form, published by the Century Company. Each trip covered several months and was filled with incident and lively experience, for both Mr. Street and Mr. Morgan have a rare sense of humor and took themselves far less seriously than did the members of committees, clubs, and chambers of commerce, who paid them honor wherever they went. Of the two volumes, Mr. Morgan considers the one upon the South to be the better. He and Mr. Street had not only gained experience from their first trip, but the second had greater pictorial possibilities.

The third "commission" was such in two senses. Morgan was one of a small group selected by the War Department to go overseas in 1918 and make an official pictorial record of events at the front. In this capacity he was commissioned a captain of engineers. The commission and his overseas orders came almost simultaneously, so that he had no opportunity to learn even the rudiments of military matters before he found himself in uniform striding along a pier in Hoboken past lines of sentries who snapped up to present arms as he approached. Here his sense of humor was his only salvation. Acting the part as he would have pictured it, he made a creditably impressive captain, and all went well until the first night aboard ship. Then he was awakened by an orderly with a message that notified him that Captain Morgan would be officer of the day upon

"SUPPLY TRAINS ON THE PARIS-METZ ROAD DURING THE BATTLE OF BELLEAU WOOD" BY CAPTAIN WALLACE MORGAN

Copyright by Committee on Public Information. Courtesy of Scribner's Magazine



"GENTLEMEN OF LEISURE—VICKSBURG" BY WALLACE MORGAN

the morrow. He learned with horror that among other unheard of duties he would be held responsible for posting the guard, maintaining discipline, inspecting conditions of the men's quarters and mess, and much other routine. So far as his knowledge of these matters was concerned, the order might just as well have been for him to go to the bridge and steer the ship upon her course. With a lieutenant to prompt him, however, Captain Morgan miraculously completed his twenty-four hour tour without mishap and so successfully that the detail was given to him twice more.

Once arrived in France, Captain Morgan joined the other members of his group at Chaumont, the number including such well known artists as Walter Jack Duncan, Harvey Dunn, William Haywood, Ernest Peixoto, André Smith and Harry Townsend. The activities of this branch of the army were little known to the public, yet its work constitutes a valuable part of the archives of the world war in Washington.

Instead of the war being a strange environment for his artistic temperament, Morgan found himself quite at home in it. The shell-torn French villages took him back to the ruins of St. Pierre after the earthquake of 1902. Star shells and the glare of artillery fire seemed to be but the eruption of Mont Pelée which he had pictured nearly twenty years earlier. The lines of armed men going into battle, the rattle of rifle fire, the drum of machine guns were not so very unlike his experiences during the weeks of grim resistance that he had witnessed in coal strikes in Pennsylvania.

The first pictures sent back to Washington by the group met with criticism. The War Department wanted to see more spectacular action. Every sketch had been made from personal observation, often in front-line trenches under shell fire, or immediately after an attack; yet none showed enough action. The difficulty was that Washington still thought in terms of the pictures of the Civil War which adorned its walls.

Wallace Morgan's views of the present opportunity for the illustrator are refreshingly different from the attitude of the business or professional man who sadly sighs for the "good old days." Morgan finds conditions now more favorable than ever to enable the artist of marked ability to forge ahead quickly and for the average illustrator to earn a comfortable income. There are so many more illustrated magazines today than in the old years that demand has kept increasingly in advance of the supply. Morgan believes, in fact, that art is becoming too attractive commercially. The young illustrator is no longer forced to follow his calling largely for the love of it, content to live modestly in a small studio. Instead, he is now immediately desirous of having a country home in a fashionable suburb, a motor car and other luxuries that would have seemed quite out of keeping for a young artist a few years ago. Morgan always advises young artists not to be too concerned about reaching the top in a hurry. They should not try, he asserts, to match the work of the established illustrator merely by using the same kind of paper and the same style of pen that he employs; in fact, they should strive rather to develop a style which will be entirely individual. Technique, in his estimation, never can be made a substitute for inspired self-expression.

Tiepolo's "Vision of Saint Anne"

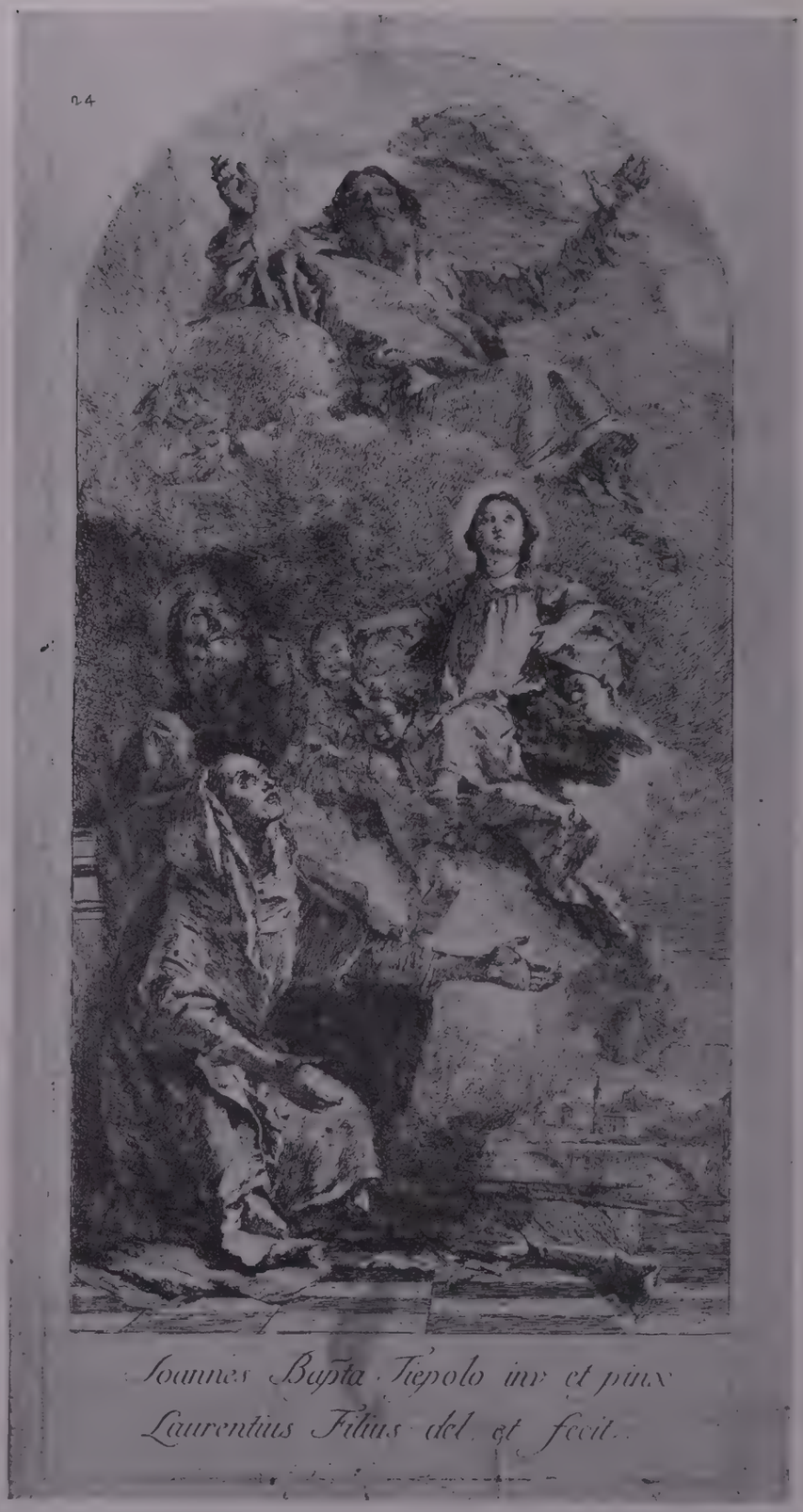


"THE VISION OF SAINT ANNE" PAINTING BY GIOVANNI BATTISTA TIEPOLO (1696-1770)

THERE has come to America an important and historic painting by Tiepolo, "The Vision of Saint Anne," done for the convent of the Benedictines of Saint Claire d'Aquila at Cividale, del Friuli, Italy, in 1759. It is one of the master's celebrated works and is remarkable for its vivid and luminous colors and for its state of preservation. It represents the Virgin Mary, announced and accompanied by angels, descending toward her mother, who is waiting for her. Tiepolo submitted to the monks a sketch ten inches



TIEPOLO'S SKETCH FOR "THE VISION OF SAINT ANNE"



ENGRAVING OF TIEPOLO'S PAINTING BY HIS SON, LAURENTIUS

wide and nineteen inches high to show them the conception of "The Vision" which he had in his mind. The painting itself measures ninety-eight by forty-eight inches. Both the sketch and the finished painting are pictured herewith. Differences in them may be found easily, such as the presence of an angel beneath and at the left of the cloud bearing the Virgin in the sketch and the absence of the figure in the painting. There is a difference, too, in the positions of the angel beneath the globe at the top of the picture, and the landscape suggested at the lower left-hand corner of the sketch becomes in the painting a picture of the convent for which the work was done, this at the request of the monks. As a matter of fact, it is said that Tiepolo understood when he made the sketch that the convent was to appear on the canvas. Before the buildings may be seen the bridge which there crosses the picturesque Natisone river. One may notice, too, a difference in the expressions on the face of Saint Anne, that in the painting being the more rapt.

Tiepolo's youngest son, Laurentius or Lorenzo, engraved his father's painting, and the engraving, with both sketch and painting, was in the possession of the convent until 1810, when the monks transferred them to the Pinacotheque du Liceo in Udine, a city which has murals by Tiepolo in one of its churches. It will be seen that the engraving reverses the painting. This is explained by the theory that Lorenzo engraved his plate directly from the painting, a process which would place every figure in the opposite position in the print. It will be noticed, too, that the engraver brought out distinctly the bridge and the architectural group which the painter left in shadow.

The history of the three pictures, sketch, painting and engraving, shows that they disappeared soon from the gallery in Udine, and that about 1845 they appeared in the house of a man named Sabajo in Milan. Sabajo sold them to Don Agostino Garzoli, a collector in that city, and from his ownership they passed into that of Signor Crespi and became part of his magnificent collection of pictures, in which they remained until 1914. Much of the literature dealing with Italian art contains references to or descriptions and pictures of the painting.

Illustrations by courtesy o the Kleinberger Galleries.

A SHELF of NEW ART BOOKS

SHIP-MODELS. *By E. Keble Chatterton. The Studio, London. Price, three guineas.*

ALTHOUGH there is a large literature devoted to old sailing ships and the history of their development, this handsome volume by Mr. Chatterton fills a special niche in that field for the simple reason that it is devoted exclusively to the models of ships, the collecting of which has recently become a hobby of amateurs.



The defects of this naval writer's text is that it was written to illustrate a group of models that especially interest him as an Englishman, is chiefly concerned with British models, and dwells too little on the origin of the custom of model-making, the place which Colbert occupied in it being glossed over so that the reader new to the subject would have no idea of what that great French minister's interest in models did for ship design after him. Then, too, Mr. Chatterton dismisses briefly all the earlier types of Mediterranean vessels, from which ours legitimately descend, taking his point of departure from the Viking ships, apparently for no other reason than that he had a good model to use with his illustrations. In fact, he writes more of the ships than of the models from beginning to end. In one respect this is the most remarkable book on a special subject that ever came out of England, for it actually recognizes the presence here, definitely and correctly, of the Cuckfield collection of models owned by Colonel H. H. Rogers and ends with a glorification of the Gloucester fishing schooner. The illustrations are many and excellent.

DISTINGUISHED AMERICAN ARTISTS. WINSLOW HOMER. *Compiled by Nathaniel Pousette-Dart. Frederick A. Stokes Company, New York. Price, $1.*

DISTINGUISHED AMERICAN ARTISTS. ABBOTT H. THAYER. *Compiled by Nathaniel Pousette-Dart. Frederick A. Stokes Company, New York. Price, $1.*

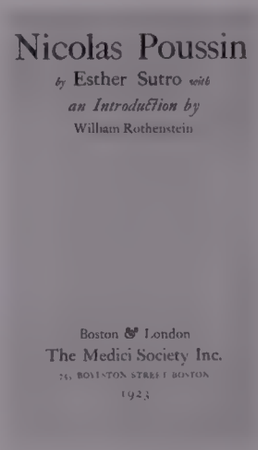
THESE two volumes are the third and fourth of a series introduced last year with a similar pair on Robert Henri and Childe Hassam. Each contains a few introductory pages filled with compact information and followed by sixty-four illustrations and ends with a valuable bibliography and a few statistics regarding awards made to the artist and places in which he is represented. Royal Cortissoz wrote the introduction to the volume on Thayer. The particular value of these books is that they present the artist by the reproduction of as many of his works as can be used in the allotted space. While their modest cost will not permit the use of expensive processes, the illustrations are quite satisfactory, and the whole series, of which many more volumes are promised, provides an excellent means for familiarizing the public with the extent of these artists' works.

PICTURESQUE CHINA. *By Ernest Boerschmann. Brentano's, New York. Price, $6.*

THIS book on architecture and landscape contains nearly three hundred illustrations, almost all of them from pictures taken by the author himself between 1906 and 1909 on a journey through twelve provinces. A short introduction by Mr. Boerschmann, translated from the German by Louis Hamilton, is devoted to the spirit of China's architecture and the symbology which lay back of the planning of her ancient temples, palaces and tombs.

NICOLAS POUSSIN. *By Esther Sutro, with an introduction by William Rothenstein. The Medici Society, Inc., Boston. Price, $1.75.*

ALTHOUGH Poussin's paintings have long been familiar in Great Britain and the United States, no book in English on this Frenchman ever was written until this study by Mrs. Sutro appeared. In his introduction to her text Mr. Rothenstein sums up the plan of the work in these words, which are a complete appreciation of it: "Mrs. Sutro gives, in this first study of Poussin, what chiefly concerns her readers—a plain account of the life of a painter devoted to his art. She has chosen to inform those who, admiring the works, wish to know what manner of man he was who created them, rather than to comment on Poussin's methods or style."



The "plain account" of the artist's life is admirable in every way—complete, informative and sympathetic—and as twenty-four of his paintings are reproduced with the letterpress, the result is an ideal summary of the painter and his art from the viewpoint of the general reader.

ORIGINAL DESIGN. *By S. J. Cartlidge. E. P. Dutton & Co., New York. Price, $2.50.*

KNOWLEDGE of the effect of lines and forms is the main factor in the conception of good design, and it is to further that knowledge that this book, the first of a series, has been published. Recognizing that the same principles apply to all branches of the designer's art, the author has wisely emphasized these rather than the technical problems of reproduction. In this volume the principles and possibilities of geometric patterns are treated with a view toward encouraging the student in the production of original motifs.

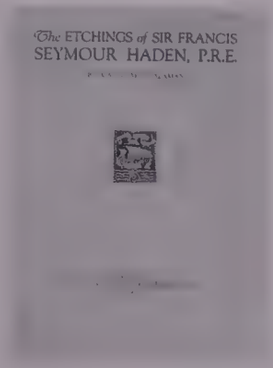
PAINTING IN THE FAR EAST. *By Laurence Binyon. Third edition. Longmans, Green & Co., New York. Price, $10.*

IT HAS been fifteen years since Mr. Binyon published the first edition of this work. A second edition came out five years later, and in this the author remarked that "the preparation of this new volume has brought home to

me my great temerity in attempting the original enterprise." Oriental painting was gradually emerging from the obscurity in which it was enveloped for Western minds as a greater number of Chinese masterpieces found their way to Europe and America. New material continues to be assembled, and in this third edition Mr. Binyon makes additions to his discussion of ancient Chinese painting and of "Ukiyoye and the Color Print." The illustrations have been increased in number, one of the additions being a reproduction in color of a Sung painting of a bird on a bough from the Eumorfopolous collection.

THE ETCHINGS OF SIR FRANCIS SEYMOUR HADEN. *By Malcolm C. Salaman, Halton and Truscott Smith, London. Price, forty-two shillings.*

Aside from the beauty and the superb craftsmanship of the plates of Seymour Haden themselves, there must always be a romantic interest in the life of the man who studied to be a surgeon and became one of the leading British etchers of his time and had an additional interest for Americans through his connection with Whistler, whose sister he married.



Through frequent exhibitions of his works here, biographical catalogue notes and magazine articles, the facts as to Haden's life and work as an etcher are well known, and these are restated in a comparatively brief summary by Mr. Salaman in his introduction to this attractive volume. Never before in one book, however, has there been presented a sketch of Haden's life, a chronological list of his etchings and mezzotints and such a large group of reproductions of his plates as is assembled here. There are ninety-six of these and they represent the last work in mechanical reproduction of a work of art. It is not easy to conceive of a more complete book devoted to a single artist than is this work by Mr. Salaman, whose publishers have helped him greatly with typography.

ARTISTS' PIGMENTS. *By F. W. Weber. D. Van Nostrand Company, New York. Price, $2.50.*

Although this book is similar in its scope to the recent publication of another color manufacturer, it is more detailed in its treatment of the chemical analyses and properties of the various pigments. Mr. Weber has given the composition of all of the pigments in general use and has described tests by which the painter may determine the quality of the color which he buys. A book of this nature should be of help to any artist in the selection of colors which will preserve his work in its original state.

THE ART OF GERALD MOIRA. *By Harold Watkins. Frederick A. Stokes Company, New York. Price, $7.50.*

Few monographs on an artist and his work could be more eminently satisfactory than this handsome volume by Mr. Watkins. In addition to a full sketch of Mr. Moira's life, filled with details that help the reader to reach a complete understanding of the man and his work, there is a section comprising notes and thoughts on decorative art set down from time to time by the painter himself in which, among other things, he sharply criticizes architects for their attitude toward decoration and expresses the opinion that "concrete and steel will perhaps be our salvation and give the mural decorator his great chance."

OLD DUTCH POTTERY AND TILES. *By Elisabeth Neurdenburg; translated with annotations by Bernard Rackham. Himebaugh & Browne. Inc., New York. Price, $22.*

The author of this book is on the faculty of the University of Groningen and previously was connected with the Rijksmuseum at Amsterdam. Her earlier works form an extensive section of the bibliography of the subject. Since there is a dearth of this in English, it is satisfying to find that this one book treats the topic at length. Beginning with the development of the art of making majolica in the Netherlands, learned from Italian potters in the Sixteenth Century, it follows the manful and remarkably successful attempt on the part of the Dutch to imitate Chinese porcelain, passing finally to the decline of their art at the end of the Eighteenth Century.



The hundred reproductions, illustrating pieces in the Rijksmuseum and in other Dutch and English collections, are exceptionally fine, while too much could hardly be said in praise of the color plates.

ETCHING CRAFT. *By W. P. Robins, with a foreword by Martin Hardie. The Bookman's Journal & Print Collector, London; Dodd, Mead & Co., New York. Price, $7.50.*

There is a vast amount of information about etching, etchings and etchers condensed into the two hundred and forty-three pages of Mr. Robins' book which Mr. Hardie introduces—theory, practice, counsel, history, example, not to mention a bibliography which ranges from W. Fairthorne's *The Art of Graving and Etching*, published in London in 1662, to the latest expositions. In short, the work is encyclopaedic, although never dry because filled with the spirit of a workman who not only knows his business but is engrossed with it.

THE ENJOYMENT AND USE OF COLOR. *By Walter Sargent. Charles Scribner's Sons, New York. Price, $2.50.*

If Mr. Sargent had dedicated his book, it would have been to those persons who, although they never expect to become artists, derive from color an enjoyment which prompts them to increase their knowledge of its properties and uses. While intended primarily for a text book, it is written in a clear, almost narrative style which is sure to increase its appeal to the untechnical reader. It is this presentation which particularly recommends it, for, although the material which is presented is contained in other highly specialized and scientific works, the form which the author has chosen will reach those who are disinclined to make much scientific research.

THE EDITOR'S FOREGAST

It was the late James Huneker who wrote of Ernest Lawson that he had a "palette of crushed jewels." Now comes F. Newlin Price, he of the verbless sentences and the staccato adjectives, with a tribute that presents this sterling American landscape painter to art lovers in a way which they will appreciate. "Color always dominant," says Mr. Price, "color and sunlight of art, deep quality and vision; sensitive feeling, that grows from absorbing examination of the moment's inspiration." The biographical matter, handled in this author's inimitable way, is especially arresting. The article will lead the February number and will be illustrated with a color reproduction of a typical Lawson, together with many in black and white. Lawson admirers and Price admirers will look forward.

What is so charming, what is so quaint, as a piece of old Chelsea porcelain—a figure, or a group, of lovely color, ofttimes of gentle humor? Collectors, once smitten, nearly lose their wits over them. Recently there was placed at the disposal of International Studio information about a remarkable collection in London, and from it Mrs. Gordon-Stables has drawn wonderful pictorial material, including three color reproductions that will be a joy to all lovers of art. The author tells vividly in February the story of "Chelsea" through the days of Nicholas Sprimont, who knew how to gather about him craftsmen that were consummate in artistry and inimitable in design.

"California," says Jessie A. Selkinghaus, "is an etcher's Paradise." Certainly the inspiration from which the ten etchers whose work is the theme of her article in the February number have drawn is fecund and magnificent. Art has many times been influenced by geography, and one feels in these etchings, widely varied though they are in subject matter, a kinship of spirit which may, perhaps, be born of their common origin; an added reason for the pride of the Native Son.

SUCCESS *and* PERMANENCY

This page of International Studio *ever since the issue of March, 1922, which was the first under the magazine's new management, has been devoted to telling the readers one month what they might expect for the next. It has been the means whereby the Editorial Department has made known some of its hopes and aims. But there are two other departments whose work co-ordinates with that of the Editorial Department to make a magazine successful as an economic undertaking—the Circulation Department and the Advertising Department. The first of these functions successfully when the Editorial Department does its duty, and the second (a little later) is able to show results if both the other two have been effective.*

The manager of the Circulation Department the other day placed on the Editor's desk a slip of paper which read as follows:

December 1921	December 1922	December 1923
6,500	15,000	22,000

The figures represented the number of copies of International Studio *printed for the months indicated.*

A day or so afterward the manager of the Advertising Department put on the Editor's desk a slip of paper which read:

December 1921	December 1922	December 1923
2,725	9,319	21,603

The figures represented the number of lines of advertising in International Studio *for the months indicated.*

These two slips of paper give the strongest proof possible of the correctness of the editorial policies of International Studio *under its new management. Circulation has almost quadrupled, advertising patronage has increased nearly eight-fold. It has been the aim of the Editor to produce a magazine to inspire and interest all lovers of beauty in America. The experiment has proved successful and* International Studio *now enters upon a period of assured permanency in its particular field.*

Archaeologists now take seriously the legend of the submerged continent of Atlantis. This fact is a side-light on the work of a Spaniard, Nestor Martin Fernandez de la Torre, who has done a series of twelve paintings which he calls "The Poem of Atlantis." His birthplace, the Canary Islands, may once have been a part of the sunken Atlantis. His story is told in the February number by Ballesteros de Martos, the Spanish art critic.

In the opinion of Ladislas Medgyes, liberal artist and liberal critic, Cubism is old enough now to be evaluated as an esthetic expression. He attempts this evaluation in an article entitled "Cubism's Effect on French Art" in the February number. As was inevitable, the various phases of Modernism were at the beginning ascribed to the disordered minds of artists who were either insane or degenerate, but Modernism is old enough now for everyone to know better.

"Old Shawls from India" is the title under which Alice and Bettina Jackson present a wealth of detail on a subject that will be of entrancing interest to many women. Old shawls, especially those from the Vale of Kashmir, have ceased to be objects of utility and have won recognition as works of art. They drape walls these days instead of shoulders.

Through oversight International Studio failed to give credit for three important reproductions in the December issue. "Madonna and Child" by Pietro da Messina was reproduced in colors on the cover by courtesy of the owners of the painting, the Ehrich Galleries of New York. In the article on "The Annunciation in Art," the picture by Leonardo da Vinci and the one by Dante-Gabriel Rossetti were reproduced from color reproductions by the Medici Society, Boston.

Peyton Boswell



Aeolian-Vocalion (early Georgian Period), decorated with silver-leaf, lacquered; the base is hand-carved and finished in English silver gilt, glazed. By Wm. Baumgarten & Co., Inc., New York

The AEOLIAN-VOCALION

Phonograph Supremacy in Tone, in Special Features and in Case Design

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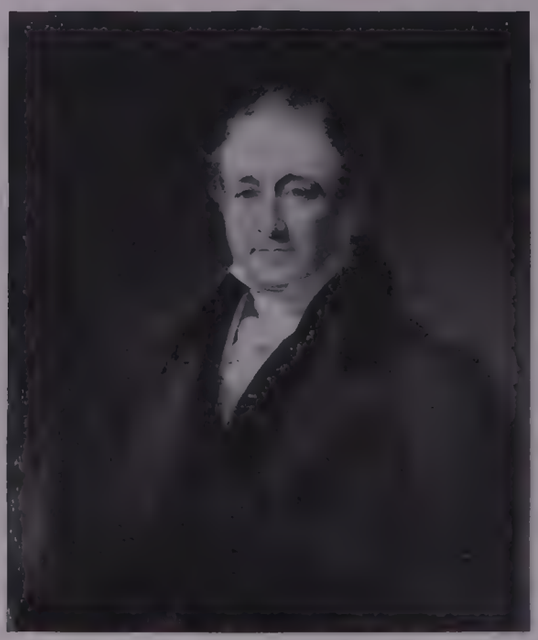
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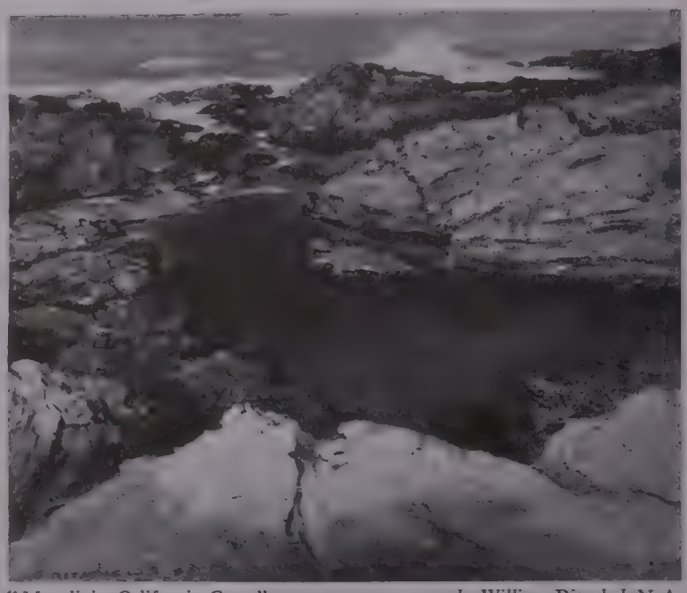
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The picture is that referred to in the Diary of the 11th June, 1662. In the back of the frame is a facsimile of the petition in Pepys' own handwriting countersigned by James II a few days previous to his flight from England, that the arrears of £28,000 odd, sterling due to Mr. Pepys from the then government, should be paid to him. The debt is still outstanding.

The medallion signed on the back, J. Cavalier fecit A.D. 1683, is inscribed round the rim as follows SAM. PEPYS. CAR. ET. JAC. ANGL. REGIB. A. SECRETIS. ADMIRALIAE.

For further particulars of these documents, invaluable to every Pepys lover, in a form which will not be repeated, information will be given in this space shortly, when the necessary arrangements have been made for their sale in the U.S.A.



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Feb. 1	W. St. John	Liverpool	Glasgow	Canadian Pacific	Marloch
Feb. 2	New York	Southampton	Cherbourg	White Star	Majestic
Feb. 2	New York	London	Direct	Atlantic Transport	Minnewaska
Feb. 2	New York	Havre	Direct	French	La Savoie
Feb. 2	New York	Buenos Aires	Rio Santos, Montevideo	Munson	Southern Cross
Feb. 2	New York	Valparaiso	Hav., Crist., Bal., Call., Iquique	Pacific S. S. Nav.	Essequibo
Feb. 6	New York	Havre	Plymouth	French	Paris
Feb. 6	New York	Hamburg	Cherbourg, Southampton	Royal Mail	Ohio
Feb. 7	New York	Hamburg	Direct	United American	Westphalia
Feb. 7	New York	Valparaiso	Crist., Bal., Cal., Mol., Ari., Iquiq., Antof	Grace	Santa Teresa
Feb. 7	New York	Los Angeles	Hav., Crist., Balboa	Panama-Pacific	Finland
Feb. 8	W. St. John	Liverpool	Direct	Canadian Pacific	Montcalm
Feb. 9	New York	Rotterdam	Plymouth, Boulogne, Antwerp	Holland-American	New Amsterdam
Feb. 9	New York	Libau	Hamburg, Danzig	Baltic-American	Polonia
Feb. 9	New York	Liverpool	Queenstown	White Star	Doric
Feb. 9	New York	Hamburg	Cherbourg, Southampton	United American	Reliance
Feb. 9	New York	Constanza	Az., Lis., Mad., Alg., Pal., Alex., Bei., Smyr.	Fabre	Madonna
Feb. 9	New York	Buenos Aires	Barbados, Rio de Janeiro, Montevideo	Lamport & Holt	Vandyck
Feb. 10	New York	Karachi	Port Said, Bombay	American and Indian	City of Lahore
Feb. 13	New York	Marseilles	Mad., Alg., Pal., Nap., Alex., Smyr., Const., Mon.	Fabre	Providence
Feb. 14	New York	Copenhagen	Christiansand, Christiana	Scandinavian-American	Oscar II
Feb. 14	W. St. John	Antwerp	Cherbourg, Southampton	Canadian Pacific	Melita
Feb. 15	W. St. John	Liverpool	Direct	Canadian Pacific	Montrose
Feb. 15	New York	Valparaiso	Montevideo, Crist., Moll., Iquique	South American S. S.	Teno
Feb. 16	New York	Buenos Aires	Rio Santos	Munson	American Legion
Feb. 16	New York	Antwerp	Plymouth, Cherbourg, Rotterdam	Red Star	Zeeland
Feb. 16	New York	Liverpool	Queenstown	White Star	Cedric
Feb. 16	New York	Southampton	Cherbourg	Cunard	Berengaria
Feb. 16	New York	Monaco	Mad., Gib., Alg., Naples, Genoa	Nav. Gen. Italiana	Duilio
Feb. 19	New York	Havre	Direct	French	Rochambeau
Feb. 20	New York	Libau	Hamburg, Danzig	Baltic-American	Estonia
Feb. 21	New York	Hamburg	Southampton	United American	Albert Ballin
Feb. 21	New York	San Francisco	Norf., Crist., Bal., Cor., S. Jose, Manz., L. A.	Pacific Mail	Colombia
Feb. 22	W. St. John	Glasgow	Liverpool	Canadian Pacific	Marburn
Feb. 23	New York	Naples	Genoa, Madrid, Gibraltar, Algiers	Lloyd Sab	Conte Rosso
Feb. 23	Boston	Liverpool	Direct	Leyland	Devonian
Feb. 23	New York	Antwerp	Plymouth, Cherbourg	American	Mongolia
Feb. 23	New York	Buenos Aires	Barbados, Rio de Janeiro, Montevideo	Lamport & Holt	Vasari
Feb. 25	San Francisco	Valparaiso	Los Angeles, Panama, Call., Moll	Toyo Kisen Kaisha	Rakuyo Maru
Feb. 26	New York	Copenhagen	Christiansand, Christiana	Scandinavian-American	Frederick VIII
Feb. 27	New York	Hamburg	Cherbourg, Southampton	White Star	Pittsburgh
Feb. 27	New York	Hamburg	Cherbourg, Southampton	Royal Mail	Ohio
Feb. 28	New York	Christiana	Bergen, Stavanger	Norwegian-American	Bergensfjord
Feb. 28	New York	Hamburg	Southampton	United American	Thuringia
Feb. 28	New York	Los Angeles	Havana, Cristobal, Balboa	Panama-Pacific	Manchuria
Feb. 29	W. St. John	Liverpool	Direct	Canadian Pacific	Montclare

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Feb. 16—Mediterranean and Egypt. S.S. Tuscania. Arranged by Cunard Steamship Co.

Feb. 23—West Indies, via Havana. S.S. Empress of Britain. Arranged by Canadian Pacific.

Feb. 23—Mediterranean Cruise de Luxe. S.S. Adriatic. Arranged by France-Belgique Tours Co.

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Feb. 28—California, via Havana and Panama Canal. S.S. Manchuria. Arranged by Panama Pacific Line.

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Mar. 11—Mediterranean Cruise. Via S.S. President Wilson. Arranged by Cosulich Line.

Mar. 13—California, via Havana and Panama Canal. S.S. Kroonland. Arranged by Panama Pacific Line.

Mar. 26—Mediterranean Cruise. S.S. Belgenland. Arranged by Thomas Cook & Son.

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Apr. 17—California, via Havana and Panama Canal. S.S. Manchuria. Arranged by Panama Pacific Line.

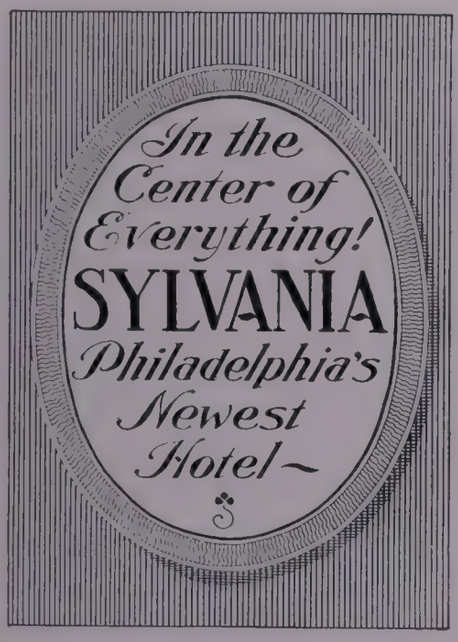


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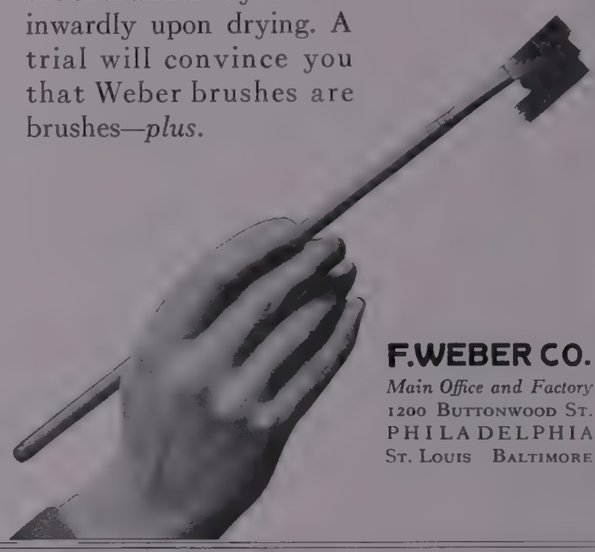
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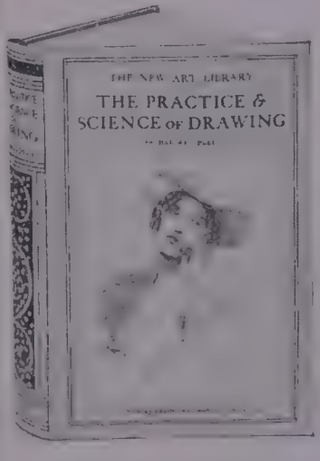


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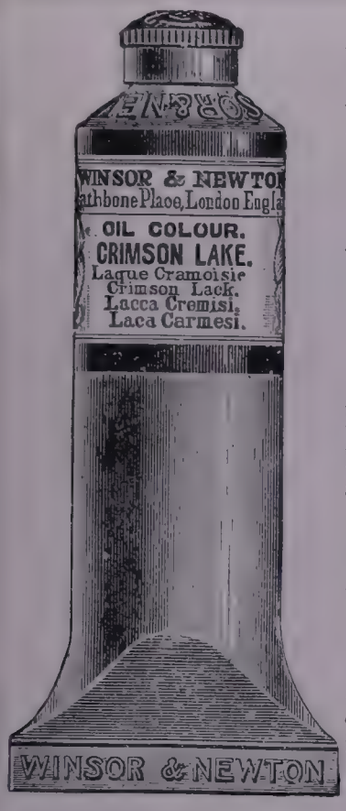
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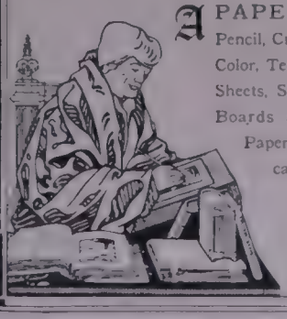
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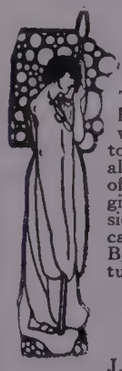
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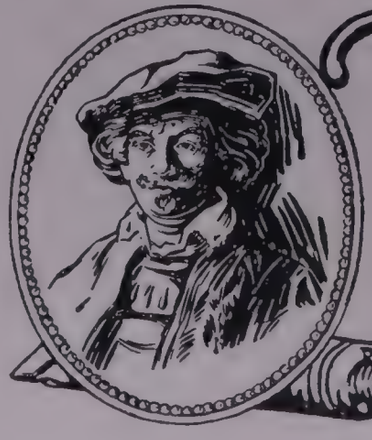
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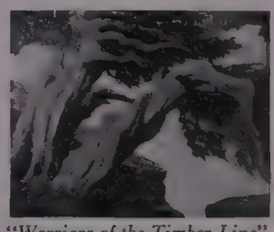
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TAPESTRIES
OBJETS d'ART

PARIS NEW YORK

"WINDY DAY"

by

Ernest Lawson



Courtesy of the Daniel Gallery

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LAWSON, *of the "Crushed Jewels"*

A great American Impressionist whose art of radiant color is combined with a subtle vitality of design

F. NEWLIN PRIGE

PUSHING, fifty, healthy, happy and direct. Lawson expresses joy in life and a sure result in his art. A grandfather, he says: "These grandchildren of mine are much more fun. I was married so young that things came as a matter of nature's course." So in his work he has, now, more heart for design and composition and the intangible illusions that hang like a blessing over great landscape paintings. There may be fuller expression but no greater charm than years ago when the late James G. Huneker exclaimed "Lawson has a palette of crushed jewels." Today the same glorious thread of color weaves in and out of a more complex, less obvious technical dexterity. It is color always dominant, color and sunlight of art, deep quality and vision, sensitive feeling that grows from absorbing examination of the moment's inspiration.

Ernest Lawson was born in California, while his parents were *en route* for Dartmouth, opposite Halifax. His folks were tradesmen in the fisheries, cod fisheries, who had come from Boston in 1720 to settle the colony of Dartmouth for the British Empire. Boats and the sea shine on his escutcheon. Of the same origin was Tom Lawson, the Boston financier, who developed the trading heritage. Strange that in the records of his family there occurs no patron of the arts or painter. He is the first, aboriginal of the line. It all developed and was born quite naturally. At eighteen Lawson worked in Mexico City, assistant to an engineering draughtsman. Here amid his drawing the idea of art and its ideal came to him, and he journeyed forth ambitious to paint. An amusing incident occurred when he moved to Kansas City in 1888. There came a troubadour, a fanciful lecturer, an important ambassador to the women, one F. Jennings Warrington by name, who sold lessons in the making of table cloths, taught housewives how to stipple designs on cloth. And the first thing you know there was Ernest Lawson copying the dogs of Rosa Bonheur on bolting cloth. He soon could do it better than the professor, who after all was too good a talker and salesman, and Warrington wanted Lawson to go in partnership with him. However Ernest Lawson was destined for greater works.

In 1889 the Kansas City Art Club found him on its lists. In 1890 to New York he came and worked at the Art Students' League, and then to Cos Cob and the new school of art formed by John Twachtman and J. Alden Weir. Here came his real beginning. There was the first picture, a long, long panel with hills and the wide lure of distant valleys and rivers that wind about, flowers and pebbly brooks, distance and atmosphere. Everything was in that picture, everything he thought should be in a picture, and he was proud in achievement. It was his idea of art complete, but Weir in the first criticism exclaimed, "By Jove, I have never seen so bad a picture. Who painted it?" Lawson admitted that he was the culprit. Then they talked and the young student saw his masterpiece all in a new light. There was really nothing there after all, nothing that he had seen, or nothing that he had felt. So forth he went again, and in a day or so came in with the sketch of an old red barn. That had color and dash and a relentless energy of light. "Fine," exclaimed the master, "who painted this?" And so Lawson started to "arrive." It was to take years, slow, delightful, hard, joyous years. There was Paris in



"THE EDGE OF THE POOL" BY ERNEST LAWSON

1893 and no school, just country at Moret-sur-Loing, near Fontainebleau, where Sisley painted—Sisley, broken in spirit and poor, hating all artists. Here Lawson worked alone and studied, returning to Paris again for a year, still working out his own solution of the painter's problem. Then he returned to live in Greenwich near Twachtman. For a little while he went to Lyme to teach, after which, in 1898, to Washington Heights, where his home has been ever since. It is here that the Harlem River canvases were painted, and spring and fall came gloriously from his brush; here his children and grandchildren have grown up; he himself works harder than ever, with occasional journeyings to foreign parts, among which we must include the famous trip to Spain. For a few dollars he rented a mansion of twenty-two rooms at Segovia, birthplace of Zuloaga, whose portraits of central Spain seemed like huge caricatures, grotesques of people without joy, and brought down on the great Spaniard the hate of his countrymen. Here Lawson worked alone in a riot of color that found some echo in his own ideal. Recently each year he has gone down to the sea, at Huntington, Long Island, painting the coast and the gulls that silhouette against the sky, and landscapes over which a flood of silver mist has settled, partly hiding the giant structure of their hills.

Technically Lawson puts on paint quite fully. He seems sometimes to have used a trowel. Certainly there is no limit to the weight. He uses his thumb, his palette knife, a brush, and acquires a definite plastic form. The story goes that once an art patron found him at work modeling and driving at the quality of a canvas with his palette knife, while nearby on his table rested a saw and hatchet. Looking aside the visitor inquired, "How do you use the saw and hatchet?" There is weight to his canvas, no superficial staining, no areas that time will fade, but substantial quality that, like grand works of the ages, are built for time immemorial. The creed of Lawson is founded on solid faiths; not so much the philosophy of a line, decorative and lyric in its swing through space, as on the faintest of moods, that have dramatic beauty, permanent in charm and fluid translations; his deep quality consists of color, exotic and yet true. A sea gull of his imprints its portraiture on your mind through pure color value. You have a temptation to cut out two square inches of the canvas and frame this portrait of a bird in platinum. It is precious and gem like. To be sure in Lawson's

"WINTER REFLECTIONS" BY ERNEST LAWSON



earlier works there seemed some lack of composition, as if the corner of a river had fascinated him and he had no desire other than to reflect the light on the water and color as it splashed about, reckless, delighted and delightful. These early canvases found value in that "palette of crushed jewels." On the other hand they had much of the transient qualities of a dream, like and yet unlike the works of Twachtman. I doubt if there is any explanation or description to be made. The picture possessed the artist in color and solid forms, and he put paint on, it seems to me, much in the way they spoke of Chardin—"putting paint on until it looked like a picture." Only this: I feel that Lawson struggled more and more to make the picture an ideal of his, something utterly intangible in his vision of the scene; something very personal.



"WINTER, HARLEM RIVER" BY ERNEST LAWSON

Lawson is a fine companion, and comfortable. Comrade of Huneker in the days when they could enjoy their steins of ale. His talk is enjoyable. Admiring George Luks as a fine painter who admits it, Hassam and Bellows and Kent and Marin. One story he told me of a portrait that he painted in the South. It seems that the elderly daughters of a rich widower feared their father had become fatally attached to a young woman, and they engaged the artist to paint the portrait of their mother of long ago. Work was started and Lawson worked like a beaver to finally satisfy the daughters. Then one day the portrait was hung before the aged father, and lo, a miracle. He remembered the love of

"NEAR SEGOVIA" BY ERNEST LAWSON



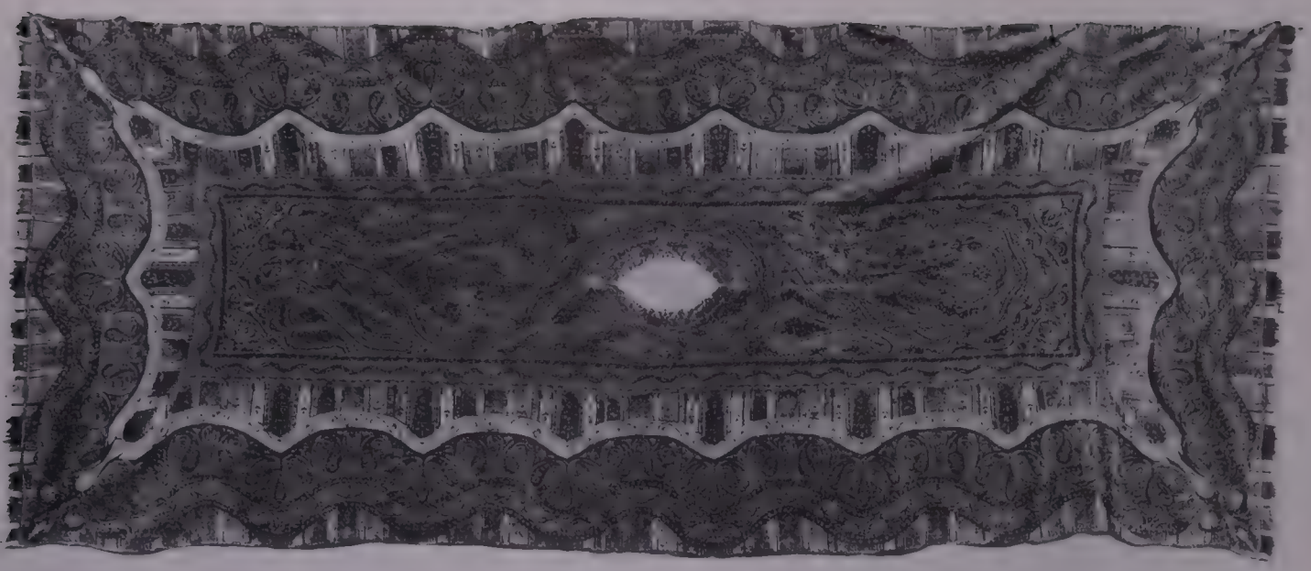


"THE STREAM" BY ERNEST LAWSON

long ago and promised never to marry again. The estate was saved for the daughters, but since the old man died quite suddenly the artist never was paid, and since then Lawson has never painted portraits. His contribution to landscape art in America is definite, illustrious. We might review the works illustrated herewith that range from early days to near, paintings that rival pearls and rubies in their color and quite unconsciously are true portraits of a place, portraits populated with spirits. In "The Edge of the Pool" we find an early Lawson that shows the crash of sunlight through green trees by a lake. "Winter Reflections" is another of the earlier works, strong and vital, a fragment from nature's tapestry. "Near Segovia," a typical Spanish landscape, is vibrant in color, more positive and definite than his later period. Then in "Winter, Harlem River," you will see a typical Lawson of the country he loves. "Frozen River" is an example of one phase of Lawson's work that finds echo in our best landscape painting. There is a quality of light that seems so actual an illusion as to grow more lustrous as we look. Another chord is struck in "The Stream," a mirage of design, where all the bleakness of a winter scene fades out in the faint tracery of the trees that, lace like, rise from the near foreground.

"FROZEN RIVER" BY ERNEST LAWSON





NINETEENTH-CENTURY INDIAN LONG SHAWL WITH SERPENTINE BORDER *Metropolitan Museum*

OLD SHAWLS FROM INDIA

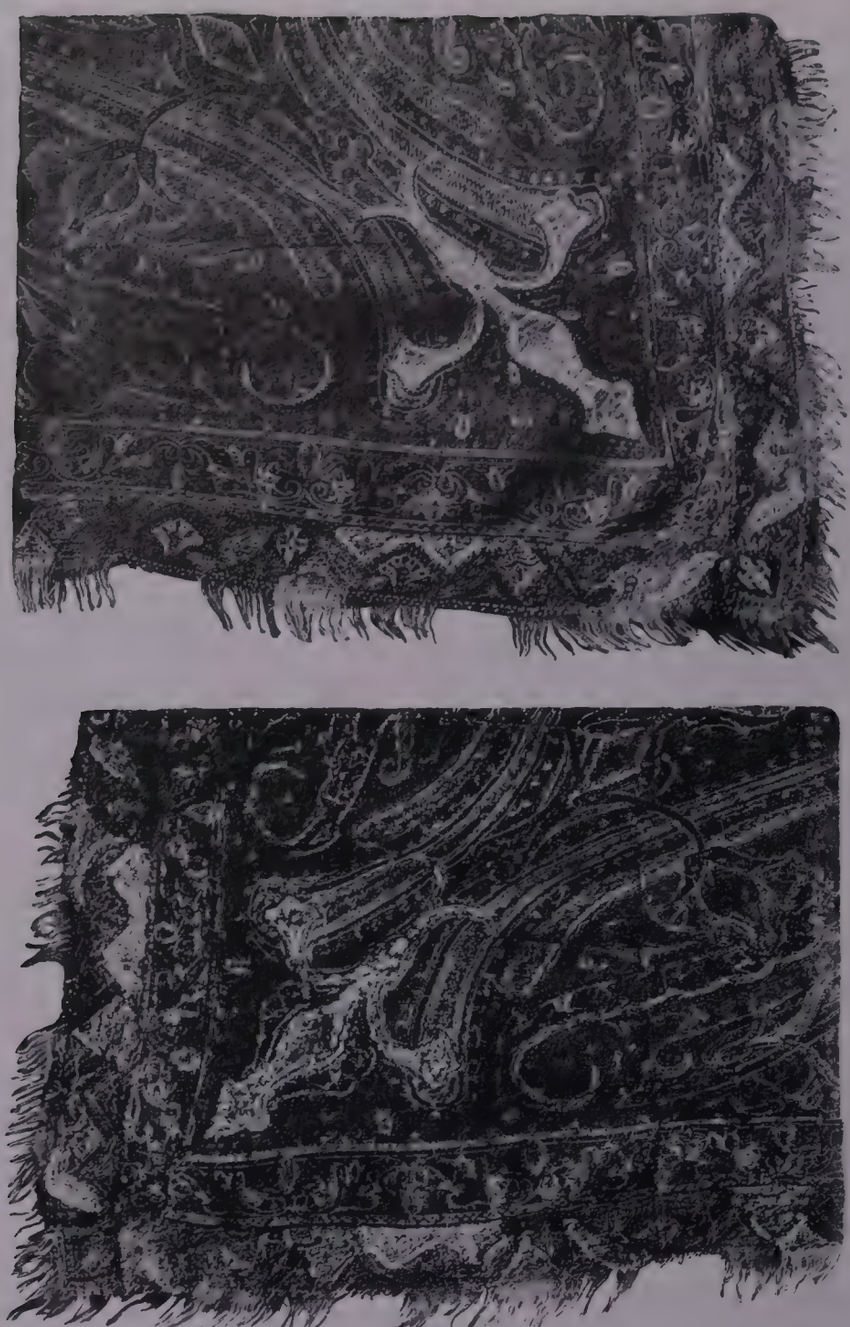
Examples that still survive are genuine antiques and make beautiful wall hangings, as works of art.

ALICE and BETTINA JACKSON

We held in our hands a rare old Kashmir shawl which we had just rescued from the sacrilegious scissors of a relative who was about to cut it up for an evening wrap. Our great grandfather had brought it back seventy-five years ago from India where he had bought it from a merchant in Delhi. Many a time we had fingered its soft folds, admiring the richly glowing colors, holding it up to the sunlight to get the effect of a cathedral window, marveling at the intricate design, longing to possess it, yet saying not a word when it passed to another. Having by the merest chance learned of its impending fate, we negotiated with its unappreciative owner with results satisfactory to all. "*Chacun à son goût*," was our comment. "She is satisfied and so are we!" But the shawl! From much study we knew that it was one of those genuine products from the Vale of Kashmir, priceless in a way, since shawl weaving as an important industry has all but died out in that land.

The custom of wearing shawls is ages old and extends around the globe, from Asia to Europe, from Europe to America; large shawls and small, of delicate lace or heavy silk, of finest wool weave or cotton print; worn about the head, hung from the shoulders, or draped around the body like a garment. Traveling the cycle of fashion, in some countries the shawl has intermittently appeared and re-appeared as a favorite article of woman's dress, while elsewhere it has always been regarded as an indispensable part of her costume. Fifty years ago handsome shawls were worn by all women of fashion in Europe and America. And lately, the costly shawls of exquisite lace or silk and the hand-worked shawls of the Orient, long laid away in treasure chests, have emerged from their hiding places, this time prized, and rightly so, as works of art.

Out of the Orient came the shawls of India, Persia and Turkey. From India came the finest, and of these the shawl from the Vale of Kashmir was ever the most beautiful. Up, up, on the "top of the world," over the wide, bleak, and rocky table lands of Tibet roved the herds of goats which supplied the wool for these choicest of weaves. The goats of Tibet are small, with erect, slightly twisted horns and long, shaggy hair which in the highest altitudes is bright ochre color, and gray, bluish or white in the lower pastures. Underneath the coarse, lank outer hair lies a coat of fine curly wool which protects the animal against the cold and damp of this rigorous climate; and from this fine undercoat, called *pashm* or *pashmina*, was spun the yarn for the famous Kashmir shawls. Attempts have been made to rear the goats of Tibet elsewhere, in Bengal, Kashmir, the Punjab, Persia, France, England, and even in America; but invariably the animal has degenerated and the fine wool deteriorated, producing inferior, coarser weaves. So Tibet retains its superiority. It



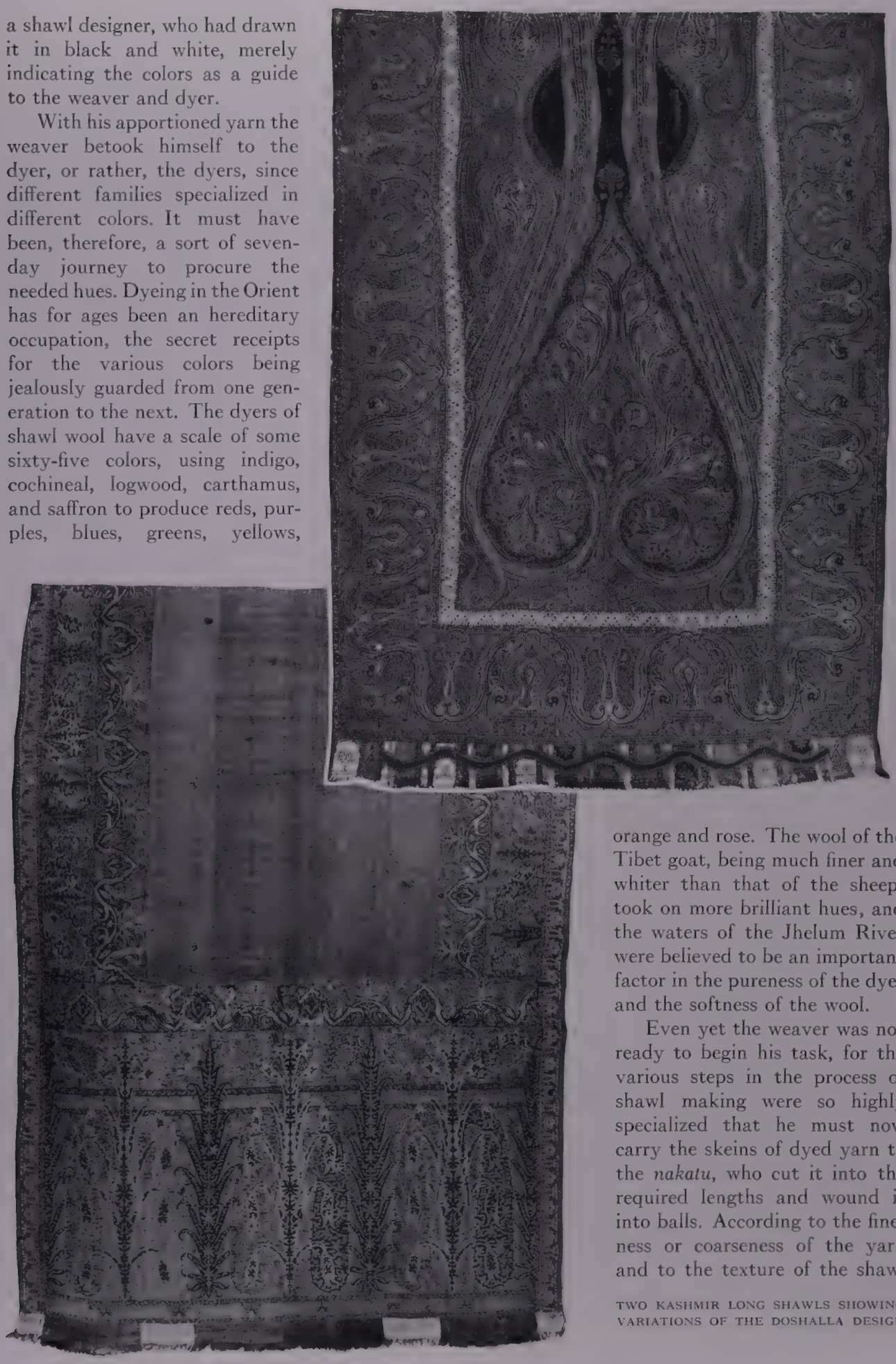
OBVERSE AND REVERSE SIDES OF A PORTION OF A KASHMIR KUSSABA SHAWL OF THE KANEE ROOMAL TYPE

required the wool from numerous goats to make the yarn for one shawl, as the full grown animal yielded but half a pound. In the spring the long hair was sheared and the *pashmina* removed by the aid of a rude comb made of fine twigs, the shearing being done from the head toward the tail, and the combing in the reverse direction. The *pashmina* was then collected, packed into neat, small bales of about thirty pounds, and fastened to the backs of long-legged sheep, which were driven in long caravans for many weeks southward through the narrow, snowy passes of the Himalayas. Travelers and pilgrims often joined these caravans, which passed back and forth between Tibet and India. With what joy they must have greeted, after their cold, tedious journey, the golden sunshine, the lovely lakes and sparkling streams of the Vale of Kashmir, made more radiant in spring with myriads of roses and blossoming fruit trees. The chiefs of these sheep caravans were merchants of Kashmir who had set out in December with large assortments of shawls to be traded in Tibet for the raw material. Arrived in the valley, the wool was picked and all coarse hair and foreign substances were removed. It was then cleaned with rice powder or a warm solution of potash, bleached and carded, by which time it was reduced to about one-fourth the original quantity. In fresh packs it was sold in small amounts to the spinners.

The spinning was done by women and girls, on a wheel so constructed as to produce a continuance of soft, elastic movements without jerk or stiffness, to prevent the yarn breaking by any slight interruption or by drawing it out. The pay was so meager that often the spinners, in order to earn a livelihood, began at dawn and worked through the day and into the night. At one time there were 100,000 of these spinners in Kashmir. The fine wool was generally spun into lengths of 700 yards, later to be doubled and twisted by a reeler, and cut into lengths of about 3½ yards, the usual length of a shawl warp. The seconds, or coarse wool, were spun into a heavier yarn, to be used for borders and for shawls of inferior grade. The spinners sold their yarn to a *puimangu*, or yarn merchant, who in turn disposed of it at a small profit to the weaver. It was forbidden to export yarn, as there was a heavy revenue on finished shawls; in fact, the shawl industry was practically controlled by the maharaja, who derived from it an excessive income. To the *puimangu* came the weaver for his yarn, which he then took with his pattern to another person, who separated it into piles, large or small, according to the colors indicated by the pattern. The pattern had been obtained from

a shawl designer, who had drawn it in black and white, merely indicating the colors as a guide to the weaver and dyer.

With his apportioned yarn the weaver betook himself to the dyer, or rather, the dyers, since different families specialized in different colors. It must have been, therefore, a sort of seven-day journey to procure the needed hues. Dyeing in the Orient has for ages been an hereditary occupation, the secret receipts for the various colors being jealously guarded from one generation to the next. The dyers of shawl wool have a scale of some sixty-five colors, using indigo, cochineal, logwood, carthamus, and saffron to produce reds, purples, blues, greens, yellows, orange and rose. The wool of the Tibet goat, being much finer and whiter than that of the sheep, took on more brilliant hues, and the waters of the Jhelum River were believed to be an important factor in the pureness of the dyes and the softness of the wool.



Even yet the weaver was not ready to begin his task, for the various steps in the process of shawl making were so highly specialized that he must now carry the skeins of dyed yarn to the *nakatu*, who cut it into the required lengths and wound it into balls. According to the fineness or coarseness of the yarn and to the texture of the shawl

TWO KASHMIR LONG SHAWLS SHOWING VARIATIONS OF THE DOSHALLA DESIGN

to be woven, the number of warp lengths varied from 2,000 to 3,000. Though the warp threads were double, they were finer than the single weft threads because of their being tightly twisted. A warp dresser next prepared the yarn with rice water to give it a slight stiffness which facilitated the weaving. After the warper had prepared the loom, the pattern maker and the yarn apportioner were called in, and together, with the black and white drawing, they worked out and dictated to a third person, who wrote it down, the distribution of the various colors and the number of threads required for each motif, going through the whole sequence of colors necessary for every part of the shawl. These notes which described the design completely were given to the weaver, who at last came in for his part of the work.

The looms were very primitive, but based upon the principles which govern all weaving: raising the warp, passing the weft, and combing or battening. The simplest form of the shawl weaver's loom could be carried around and set up at will under a tree. It consisted of two rods to which the warp threads were attached and thus stretched horizontally about a foot above the ground, with the cloth rod over a hole which had been dug previously. The cloth rod was held in place by two pegs driven into the ground, and the other rod was attached to a log or other heavy weight which yielded as the worker pulled it in. Two harnesses with loop heddles were fastened to a crossbar and suspended from an overhanging bough. The harnesses were regulated from below by means of rings through which the weaver, sitting with his legs in the hole, put his great toes and thus raised the alternate threads to form a shed through which he passed his shuttle. A loom of more permanent construction was used in the shops, where a master employed from three to three hundred weavers who were crowded together in miserable quarters, poorly lighted, poorly ventilated; and, as may be expected, they were poorly paid. The work was contracted for in several ways: for wages, usually advanced, which kept the weaver practically a slave; by piece-work, or on the basis of a profit sharing system.

In the time of the Sultan Akbar, who conquered Kashmir in 1586, there were upward of 1,000 establishments for the weaving of shawls, employing most of the 40,000 looms throughout the valley. As the annual output of one loom averaged five shawls, this meant some 200,000 yearly. Delhi and Lahore, in the Punjab, were the great shawl marts. The industry held its own until the famine of 1820 drove many of the weavers southward into the Punjab, marking the beginning of a steady decline, contributed to by recurrent famine, adulteration of wool and dyes by the native manufacturers, the rise of shawl making in Europe, the abolition of forced labor, the increase of agriculture and the introduction of other more remunerative occupations. But it has lingered on, shawls still being made at Kashmir and a few towns of the Punjab; but the product has gradually degenerated until today the glory that was Kashmir is become rather commonplace needlework, for the most part done with floss silk on cotton, which the tourist innocently brings home as beautiful examples of Indian embroidery.

Seated before his loom, with the wrong side of the shawl toward him, the weaver worked silently while the reader called off the pattern. A wide shawl required two weavers, one throwing the shuttle halfway across, the other completing the throw. The weave was either plain or twill, and as each line of weft was completed it was firmly combed down or battened. Very narrow borders were woven with the body of the shawl; wider ones were generally woven separately on a small loom and afterward joined to the center with remarkable skill. These borders varied in width from a few inches to a foot or more, and the more borders a shawl had, the greater its value. The design of the border and field was generally worked out with an unusual kind of weave, in which a weft thread did not run clear across, as in the later Paisley shawl, but ran back and forth across a single motif, interlocking at each turn with the differently colored thread of the adjacent motif or of the background. This peculiar lock stitch gave a firmness which required no binder and which produced the fine seam-like ridges which have led some people to believe that all the motifs were woven separately and put together with minute seams. Wonderfully minute seams there are, but these are found where the borders are jointed, where the field is pieced, or where certain motifs, left blank (that is, without design) during the weaving, have been cut out and replaced by patterned pieces of other colors. One illustration accompanying this article shows these points. These pieced shawls never lie perfectly smooth, and one even finds an occasional tiny dart taking up a bit of fullness.

When, after weeks of labor, the last thread was battened into place, the weaver turned the shawl over to the cleaner, who cut off loose ends, picked out any discolored threads and passed it on to the mender. The customs officer now levied



BORDER OF NINETEENTH-CENTURY LONG SHAWL WITH A BLACK GROUND

a twenty-six per cent ad valorem duty and stamped and registered the shawl. Through a broker the manufacturer disposed of his goods to a merchant, a transaction which always took place toward the end of the day, when the evening glow would best bring out the beauty of coloring. The merchant took the goods still unwashed and often in pieces, cleansed them in clear cold water, put them upon a stretcher for two days, and then packed them. In the elaborate process of packing, the shawls were folded and laid alternately with sheets of glazed paper, pressed for several days, sewn first into a cloth cover, next into one of birch bark, into a third of waxed cloth, and lastly into one of rawhide—surely well protected against the longest possible journey! The price of a Kashmir varied greatly according to size—whether single, long, or double—and to the intricacy of the design, running from 40 rupees ($20.00) to 10,000 rupes ($5,000). A pair of the best grade, occupying a dozen men for about a year, brought approximately 30,000 rupees ($15,000).

Next in beauty and value to the shawls of India are the Persian, which are often mistaken for the finer article. Though similar in general coloring, design and weave, the wool of which they are woven is often not so fine nor the weave so close. The fleece of the sheep and the hair of the goats of Cabul and Peshawur, the wool of the sheep in southern Persia and the wooly hair of the camel were all used for Persian, Turkish, Bokara and other shawls, but produced a very much coarser and harsher fabric.

According to the size and shape, the Indian shawls are divided into two general classes: the *dosballas*, or "long shawls," and the *kussabas*, or square shawls. In addition, there were *kamewar*, or shawl cloth in stripes or small all-over patterns sold by the yard, and *ulwan*, or plain white shawl cloth, the latter often used for shawl centers. The *dosballa*, the finest product of Kashmir, measures 3½ x 1½ gaz, that is, a little longer than twice its width (the gaz equals about a yard). They were sometimes woven the same on both sides, so as to be reversible, but they were usually woven in pairs, to be caught together to make them reversible, which explains the term "twin" or "double-shawl," called *dorakba*. They are characterized by richness of coloring and marvellous variety of design and by these designs they are further classified. Three of the illustrations herewith show *dosballas*.

The *kussaba* measures 1½ or 2½ gaz each way, and is divided into two classes: the *kanee roomal*, or loom-woven in the manner already described, and the *umlee roomal*, or needle-embroidered shawl. The *kussabas* show as great variety in color and design as the *dosballas*, but were woven and sold singly. The long shawls were favored in the Orient, and the square ones in Europe. Two of our illustrations show *kussabas*, *kanee roomal* type. Beautiful as the *umlee* is, it has not the same depth and play of color as the woven shawl, or *kanee*, due to the fact that the jewel-like design, although done in the finest wools, is an overlay and not an interweave. The surface of the shawl cloth was first carefully smoothed with a polished agate, and then the pattern, pricked upon transparent paper, was transferred to the cloth by rubbing colored powder or charcoal through the holes. The darn,



NINETEENTH-CENTURY INDIAN SQUARE SHAWL, KUSSABA DESIGN, KANEE ROOMAL TYPE
Metropolitan Museum

stem, and chain stitches were the most usual. As it required much less time to embroider a shawl than to weave one and as the work was probably done by women, the *umlee* was the less costly of the two. Another kind of needle-embroidered shawl was made of different pieces cut from variously colored shawl cloths, embroidered along the seams. One of our illustrations shows such a piece. Sometimes parts of the design were appliqued and embroidered upon a whole square of solid color. The *adahkat*, or "half-shawl," was so woven or embroidered that it showed at the same time half right and half wrong side and when folded across the middle both exposed parts showed the right side of the pattern.

Ulwan, or plain weave, white, without design, and sold by the gaz or by the piece, was used for the centers of shawls, for turbans and for other garments. *Jamewar*, woven in striped, flowered or net-work patterns, was sold in the same way, and when used for shawls had fringed border attached to the selvedge of the cloth.

Every shawl may be described according to the various parts which constitute the design: the center, called the field or *mitton;* the whole of the loom-embroidered end, called the head or *pala*, and the border, called the *bashai*. The generic term for flowers is *butha*, but among the Kashmiri is always applied to the favorite pattern, the pine, variously called cone, cypress, flame, palm, mango, and pear. A religious symbol, signifying fertility, its origin is attributed to Chaldea, whence it spread to India and Persia, appearing also in the arts of Arabia and Egypt. It is found in the greatest possible variety of forms, large, small, in outline, filled in with smaller pines or floral sprays, inclined, upright, separate or intertwined, in bud, and in blossom. Special names are given to certain arrangements of it, as *kunj-butha* when used as a corner ornament, *butha-kaj* when inclined, etc. Even in the European adaptations of Oriental shawls it always remained the most popular motif. The grouping of the parts gives to every shawl its particular name and definitely classifies it. Thus, a *shala bashiadar* has a single border; a *shala dobashiadar*, a double border; when the *mitton* is plain the shawl is a *khali-mitton*, etc.

As the delineation of human or animal forms was in general prohibited by religion, the designs are mostly conventional or realistic flowers. That this realism was carried to a remarkable degree appears in the following description: "The young wife of a Turkish pasha prided herself on a Kashmir shawl of extraordinary richness and beauty, said to have cost seven hundred pounds. It had a border at either end eighteen inches deep, displaying a parterre of the most splendid flowers, roses, anemones, narcissi, tulips, and when she wore it around her waist, allowing the borders to depend from her left side, each fold was so disposed as to exhibit in succession a rose, a tulip, and a narcissus, enveloped in a galaxy of buds, especially of the moss rose, which

seemed to project from the surface of the fabric. Along the sides of the shawl ran a rich border four or five inches deep. Through the field ran long stems or wreaths of fanciful blossoms, fading away toward the center into an opal tinge which surrounded like a halo the circle of a damask rose. To suggest more completely the idea of a garden, parts of the shawl had been steeped in one perfume, and parts in another, so that as she moved along the scent of jasmine, roses, and violets fell upon the senses alternately."



KASHMIR SQUARE SHAWL, KUSSABA DESIGN, KANEE ROOMAL TYPE
(Victoria and Albert Museum)

One Persian long shawl illustrated is in reds, blues, greens, yellow, rose, orange, and a little black and white. The plain green field and inside border are woven in one. The two outer borders of the sides are woven separately and the four lower borders of the head are woven in one and finished with a row of attached fringed pieces. The many-colored cones, done in outline, intertwine and overlap. With them are intermingled medallions, palm leaves, and conventional pinks, all having an effect of transparency. It is woven with the interlocking stitch, but loosely battened and without inserts, which process gives it a softer feeling than the tightly woven Kashmir.

It has been our experience that many persons who own genuine Oriental shawls have all too little knowledge and appreciation of their value as art treasures. A curious example of this is an advertisement which appeared recently in the London *Times*, "Paisley shawl for sale, about 200 years old." If the shawl were really two hundred years old, it must have come from the East, as the first Paisley shawl was woven only one hundred years ago. Another reads, "For sale, a handmade Persian shawl, Paisley pattern, good as new, two yards square." It is hardly necessary to state that Persian shawls were never anything but handmade; and as for a Persian shawl with a Paisley pattern, this is rather like naming a father after his son. Many times have we sat upon a davenport covered with one of these rare old weaves, but always with a guilty conscience and a feeling of apology, growing cramped with the effort to sit as lightly as possible. In one instance we had to sit on a sofa with our backs toward the loveliest thing in the room, an old Persian shawl, used indeed as a wall hanging, but placed in a poor light and so ruthlessly fastened up with tacks that its own weight had torn holes all across the upper edge. Again, we found one hung to conceal an unused doorway, and, asking to examine the wrong side, we took it to the light and found that it was thickly populated with moths. Granted that their use as wall hangings necessitates some watchful care, far better this than keeping them hidden away in camphor and moth-ball gloom year after year, their glorious hues and patterns unseen and unenjoyed. Bring out your treasure into the light, where it may give pleasure to all.

A long shawl is best hung over a pole, so as to show two thirds, and slightly fulled. A square shawl may be hung the same way, but not turned under so far. If the wall space is large enough to permit a square shawl to be hung flat, sew brass rings across one edge and hang the shawl on a rod. The top of a grand piano will show to advantage the beauty of a Kashmir.

A second article, "Shawls That Paisley Made," by the same authors will appear in the March number of International Studio.

RIVERA'S MURAL PAINTINGS

Mexican artist, leader of a group of young painters, symbolizes in modern terms the ages-old spirit of his race

Frederic W. LEIGHTON

MR. D. H. LAWRENCE, the novelist, when in Mexico City, visited the National Preparatory School to see the mural decorations with which the walls of that building are being covered by young native painters under the leadership of Diego Rivera. Mr. Lawrence disposed of them in an offhand manner: "Bah, imitations of Gauguin." One is reminded of another Englishman who, picking up a copy of the *Bhakgavad Gita*, remarked, "Some more of that Blavatsky stuff." For a Mexican painter, if he paints what he feels and sees in his own land and does not learn his art entirely through the traditions of the Spanish conquest and the European milieu and so copy classic models and church canvases, reproduces the rich and striking colors, the tropical and desert flora, the copper skins and the indigenous faces of his Indian compatriots. Gauguin painted primitive types, captivating Paris, captivating a Europe which was mortally ill of city-sickness, of civilization's accumulated toxins. The father of Gauguin was Brazilian, his mother a descendant of Don Pio de Tristan de Moscoso, viceroy of Peru. Of all South America, Brazil and Peru have the greatest admixture of the blood of the ancient Americas and in that respect are akin to Mexico. Among the painters whose creations are covering the walls that Mr. Lawrence viewed, Rivera is perhaps the only one to whom Gauguin has been more than a name, but close attention to the work of Diego Rivera convinces one that this painter is no imitator—not even of Gauguin.



PORTRAIT OF DIEGO RIVERA

After completing his primary studies in his birthplace, the mountain town of Guanajuato, a town where, it is said, the Spanish conquerors extracted half of all the silver then current in the European world, Rivera went up to the capital to study in the National Preparatory School and in the Academy of Fine Arts from 1898 to 1904. In 1907 as a result of his exhibitions in Mexico City he was rewarded with a scholarship for the study of art by the governor of the state of Veracruz and went to Spain where he worked for two years in the studio of Eduardo Chicharro. Then followed years of study and wandering through all parts of Europe, years centered in Madrid, Paris and Munich; he entered enthusiastically into the more revolutionary eddies of the modern art movement and was a vigorous participator in the development of Cubism. His works may be seen in many of the finest continental galleries and private collections. In 1921, although invited by the Russian government to do some mural work in Moscow, Rivera turned his back on his European friends and reputation and returned to Mexico. Meanwhile the liberal government of General Obregon had come into power and Rivera's old schoolmate, José Vasconcelos, was Minister of Public Instruction. Vasconcelos is a lawyer, a philosopher and a man of action. In the last days of Porfirio Diaz he talked revolt in front of the National Palace itself, standing knee deep in the water of a fountain to discourage policemen who wanted to drag him away. Vasconcelos was quick to appreciate Rivera's presence, commissioned him head of the Bureau of Plastic Arts and signed a contract for the decoration of



DETAIL FROM "CREATION" BY DIEGO RIVERA

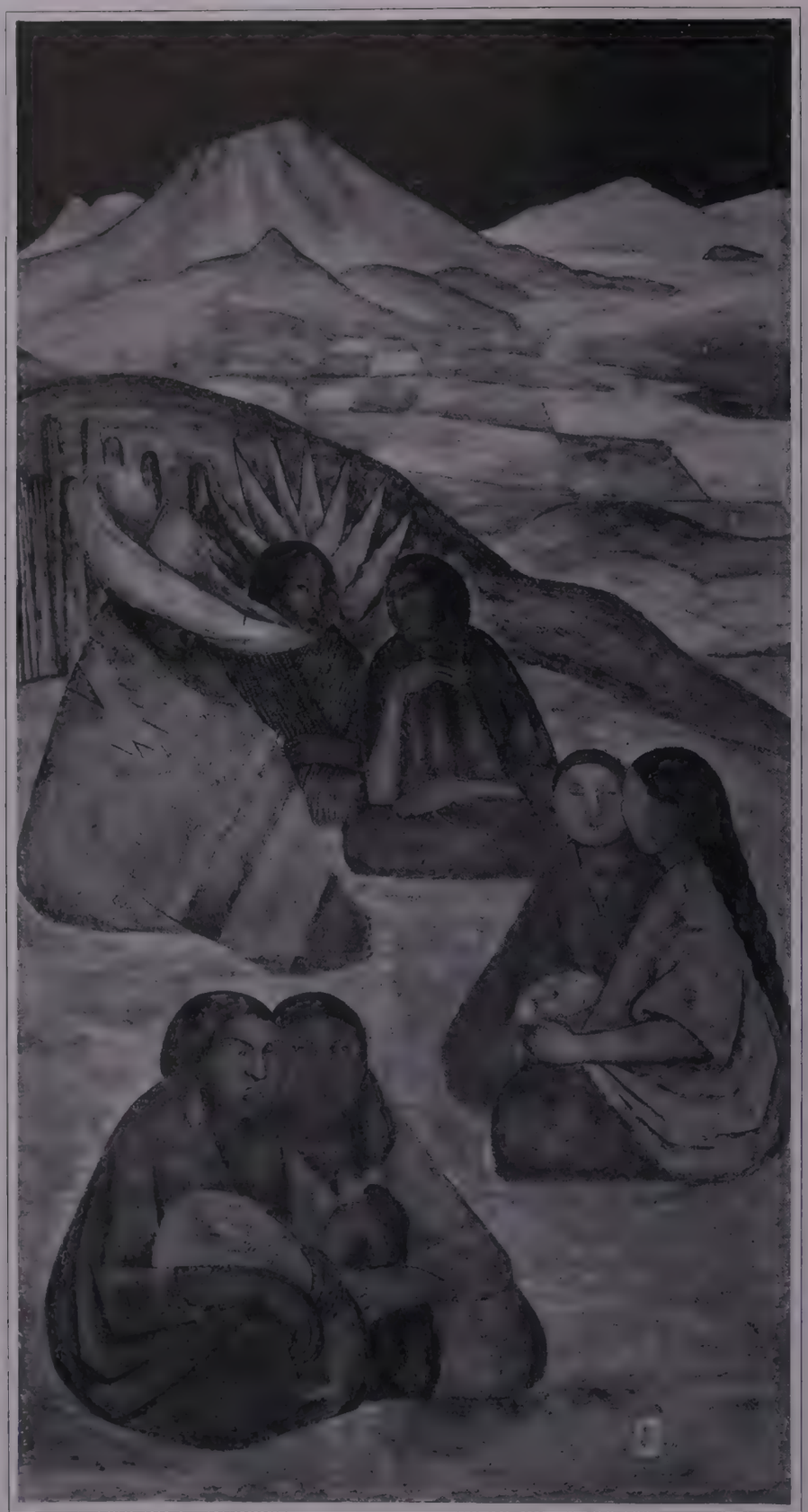
Representing the three theological virtues, "Charity" at the left, "Hope" in the center, "Faith" at the right

From the mural painting in the National Preparatory School, Mexico City

the National Preparatory School and the courtyard of the new Ministry.

In March of the year 1921 Rivera completed sixty square yards of mural painting in the National Preparatory School. "Creation," as the piece is called, symbolizes the formation of the Mexican people through the representation of pure Indian, pure Castilian, and various mestizo and creole types arranged as emanations from the spirits of primitive man and woman who are depicted sitting rough and naked at the base of the work. In "Creation" the heads are taken from sketches made from life (several of these original sketches were shown at the last exhibition of the Society of Independent Artists in New York), and the figures are huge, statuesque, sculptural. The coloring is both vivid and delicate with a soft translucence that lends it strange depth and body. With "Creation," also, Rivera has revived a process made famous by the painters of ancient Greece—encaustic, or painting in wax with heat.

Rivera next turned to a labor on which he is still employed—the decoration of the patio walls of the fine new edifice which houses the Ministry of Public Education. The long horizontal courtyard of the Ministry at a point one-third of the way from one end is divided by a bridge-like gallery, which affords communication from one side of the building to the other at the second and third floors. This makes in effect two patios, the back one being twice as long as the front. Rivera is decorating the front third while members of the artistic group under his direction are painting the rear. In this new work, of which the accompanying photographs are quite representative, Rivera has simplified his symbolism and has changed his technique. Here the symbolism is more direct and needs no explanation, for the posture of the figures and the expressions on their faces leave no doubt that here is a people of craftsmen and artisans, here is a people which has labored hard, a race in which economic slavery has been unable to stamp out the love of beauty, the love of creation and of repose. The right-hand wall as one enters the building is dedicated to two typical industries of southern and tropical Mexico: the raising of sugar



"INDIAN PEASANTS WAITING FOR THE HARVEST" BY DIEGO RIVERA

Mural painting in the patio of the Ministry of Public Instruction, Mexico City

and the weaving of cloth. The peasant cultivates and harvests the cane, works in the primitive mill where the juice is pressed and boiled and poured into rough molds to form the crude brown sugar or *panela* used from end to end of the land. The Indian works at the primitive hand loom making the cloth for women's blouses and skirts, dyes the fabric in earthern jars, coloring it with home-grown indigo or the precious Tyrian purple laboriously extracted from the sea-sought cochineal. On the forward end wall of the patio are shown representative industries of the tableland of Mexico—mining, farming and pottery making. The miner descends to his obscure work and ascends in the evening twilight to be searched by the foreign mine-boss; he embraces the land-working peasant as a symbol of the fraternity of those who labor. Farther on may be seen the peasant men and women sitting patiently by their sown fields and the artisan who with infinite art fashions the decorated and shapely pottery that is used everywhere in Mexico. On the left wall are to appear labors of the north—the smelting of metals, farming and shepherding. Every picture is a bead on a rosary of the life of native Mexico.

Although Rivera is decorating now not with the technique of encaustic but in fresco, it is not the fresco of Italy but a process indigenous to Mexico, one used by ancient Indian mural workers, a process from the civilization of the past. Simply to brush wet plaster with one's paints as did Florentine masters, while a method capable of creating wondrous beauty, can never escape the dullness of surface, the slight roughness which is the nature of the medium. But the frescoes of Rivera are smooth (to the touch they are like a finely waxed floor); theirs is a dull lustre, a clearness that presents an optical illusion of depth somewhat as



"ZAPOTECA INDIANS HARVESTING SUGAR CANE" BY DIEGO RIVERA

Mural painting in the patio of the Ministry of Public Instruction, Mexico City

does well fired china. Doubtless many persons riding across the deserts of our Southwest have seen the nopal or, as we know it, the prickly pear, and have said, "What an odd plant, picturesque, but worthless!" But the fruit of the prickly pear is much prized for food and candy in Mexico and the leaf, cleared of spines and boiled, tastes not unlike string beans. What has this to do with painting in fresco? the reader will ask. The leaf of the nopal, when pressed, yields a colorless viscous fluid which, properly applied to the wet plaster and mixed likewise with the artist's pigments, produces a surface with the effects above described and has the paramount virtue as well of ensuring that the wall dries evenly.

Rivera is developing among the group of young painters associated with him a spirit and a sense of the function of the painter as an active element in a healthy society. The painter is an artisan who plays an indispensable part in architecture. An edifice is not complete until the mural decorator and the sculptor have done their parts. They are at least as important as the plumber and the electrician. But the painter is not only workman and artisan. He is the seer, the dreamer of dreams and the inspirer of mankind, the one who interprets to a people its own unexpressed wishes and visions. The artist stimulates to action and to contemplation. Every day hundreds of persons stop to watch Rivera at his work, stop to study the finished decorations. Many view with uncomprehending eyes, many scoff and scorn, many are delighted and give facile praise, but those who often stand longest and say least, those whom Rivera furtively watches, are the peasant folk in from the country, or the workingmen in overalls.

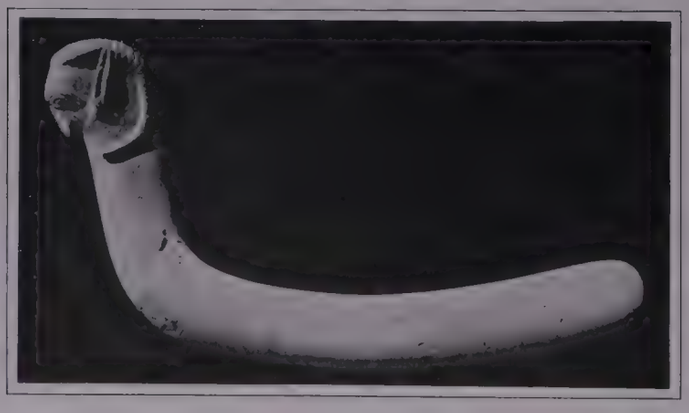
Playthings of 7,400 Years Ago



IVORY LIONS USED AS PIECES IN GAMING. THESE AND ALL OTHER PIECES ILLUSTRATED ON THIS PAGE DATE FROM THE FIRST DYNASTY (CIRCA 5,500 B. C.)



ABOVE: IVORY PIECES USED IN GAMING





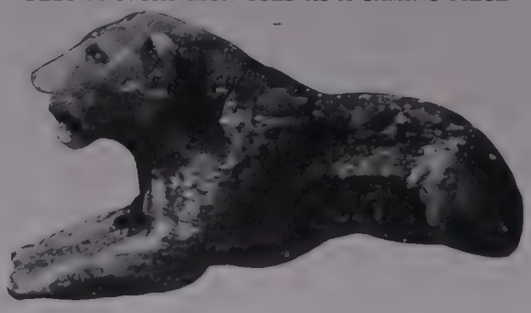
IVORY LION USED AS A GAMING PIECE

MANY discoveries of great interest have recently been made in the royal tombs at Abydos by Dr. Flinders Petrie in connection with his researches for the British School of Archaeology in Egypt. His latest findings, culled from a territory which had been considered exhausted, were exhibited last summer at University College, London.

Unusual in their interest are the ivory carvings shown on this page, all of which, with the exception of the dancer's wand, were used either as pieces or counters in a game. The picture of the kings or courtiers playing an ancient version of chess or mah jongg makes those historic personages seem less creations of mythology, more real and human. Not only were Zer, Zet and Merriet, the kings from whose reigns date these discoveries, mighty rulers of a vanished empire; they were also men who fought exciting battles with ivory, as well as human, pawns.

AT LEFT: IVORY DANCER'S WAND

BELOW: IVORY LION USED AS A GAMING PIECE



ETCHERS OF CALIFORNIA

A presentation of ten who are noted especially for their records of the old and the new on the Pacific Coast

Jessie A. Selkinghaus

TO MANY persons California appears to be more an etcher's than a painter's paradise. Its stretches are so wide, so panoramic, that mere suggestion of them rather than an attempt to comprehend their expansiveness seems to be fitting. Its deserts, its forests, its sierras, its long coast line, the crumbling relics of its Spanish and Indian architecture, even the types of peoples that one meets in the streets of its cities, drawn, as they have been during the last quarter of a century, from every corner of the globe, have a background of tradition. It is this which has charmed its etchers and has filled their prints with a quality which justifies consideration of them as the *belles lettres* of art.

Among these etchers are ten who have attained eminence among print makers. They may be divided into two groups: those who have been long identified with western art and who have helped its growth from uncertain infancy to a virile adulthood, and those, equally important in its development, who came later to California. In this latter group may be numbered Ernest Haskell, John Cotton and Ralph M. Pearson. When Haskell arrived in 1914 it was to etch the Panama-Pacific Exposition. He made one print, and then the tawdriness of man-made beauty so paled into insignificance beside the wide splendor of the open country that he went at once to Monterey, in which region he remained three years etching sequoias, gnarled cypresses and live oaks in a way that has not been surpassed. He is a master artist and a master printer, and his work can not have done other than inspire younger artists to more careful etching. His "Wild Cat Cañon," done in the Salinas River country, with

"MILLS HALL" *Gold Medal, Third International Exhibition, Print Makers' Society of California* BY ROI PARTRIDGE





"THE SARDINE BARGE" BY ARMIN HANSEN

Gold Medal, Fourth International Exhibition, Print Makers' Society of California

its wonderfully simple composition, its sense of distance beyond the empty bunk house and corral, suggests the entire history of the cattle industry from the time when wild steers roamed the thousand hills until the wire fence ended the open range and sounded the warning that the glory of the old cattle days was forever gone. Cotton is a native of Canada, trained in the careful traditions of the Royal Society of Painter-Etchers. Coming, as he did, with the accumulated experiences of years of travel in odd corners of Europe where he found material for his old doorways, churches and picturesque waterfronts, it was easy for him to be in quick sympathy with the older West, and he has been able to interpret it in the same spirit. Although he is best known for his rich color etchings, his black and white line work has more charm for many. The pueblos, the adobe churches of New Mexico, the old trees and ancient civilization had for him a deep meaning. Pearson, whose tenderly interpretive and illustrative prints have long been the joy of collectors, has come under the spell of the primitives. At Rancho de Taos, New Mexico, where he lived until a short time ago, he "studied art from the Indians," as he will tell you. He is the first of these conservative artists to use "modern" art in etching. Few persons understand his new work, yet he has definitely left the old behind. He no longer is content to copy nature but "builds his pictures as one would a symphony." Furthermore, he will tell you that he has found the truth and is happy in his work; and what more could one ask of art? His "Cypress Grove" has all his well known strength and technique, and for one who holds the key it may contain much beauty. His weird interpretation reminds one of Stoddard's amazement at these same trees, expressed thus:

"They stand upon the verge of the sea, where they have stood for ages, defying the elements.

STUDIO



"MANUEL" BY LOREN BARTON



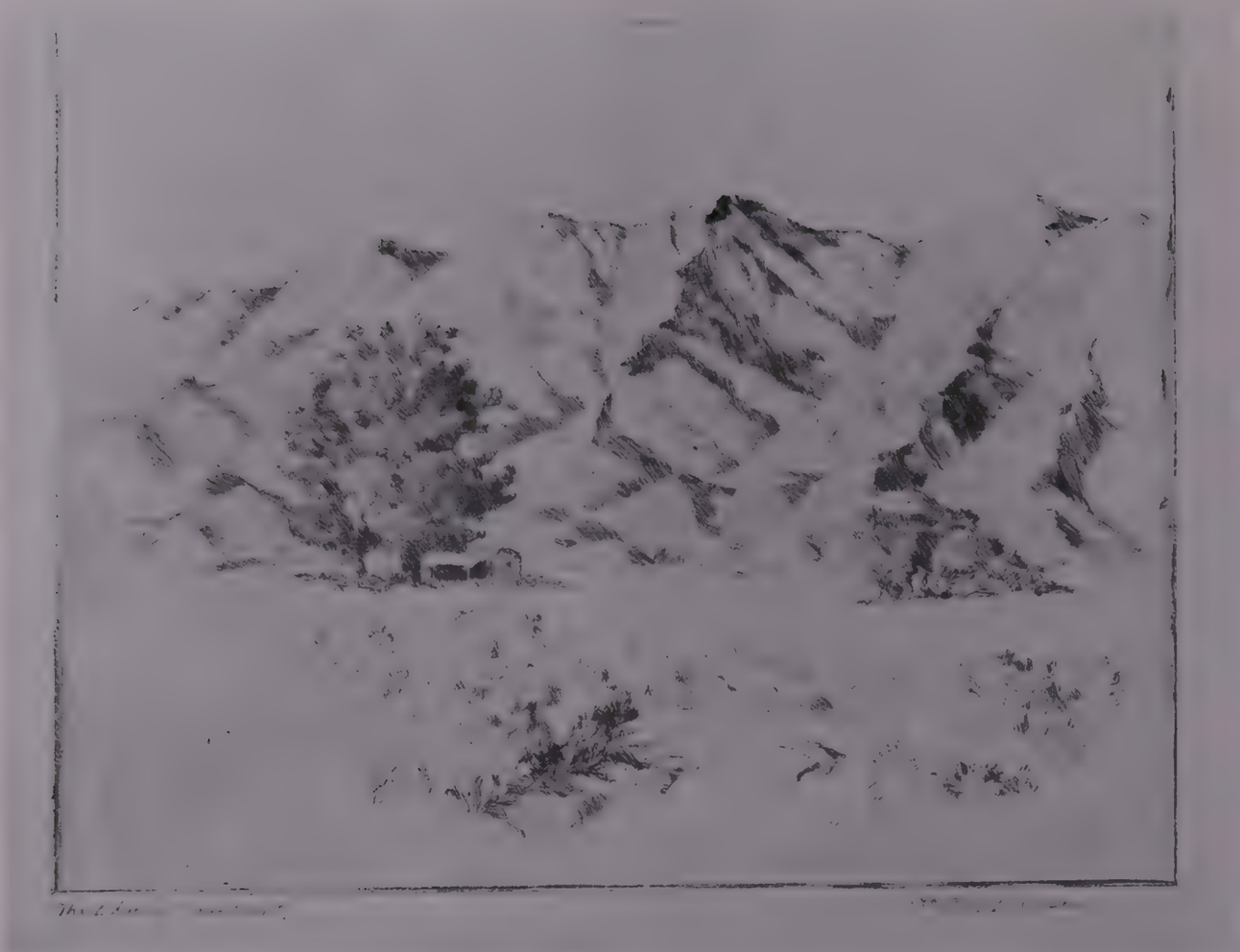
"EUCALYPTUS GROVE" *1922 Prize, California Society of Etchers* BY ARTHUR H. MILLIER

The shadows that gather under their locked branches are like caverns and dungeons and lairs. The fox steals stealthily away as you grope among the roots that writhe out of the earth and strike in again, like pythons in a rage. . . . And here are corpselike trees that have been naked for ages—every angle of their lean, gray boughs seems to imply something. Who will interpret them?"

San Francisco has sent out into the world such painters as Emil Carlsen and Joseph Raphael and still numbers among its artists Armin Carl Hansen, Francis McComas, Maynard Dixon and Gottardo F. P. Piazzoni. It is not surprising that it should have produced two such etchers as John W. Winkler and, of late, Hansen. Winkler studied art under Frank J. Van Sloun, but under the stars and sun and in the teeming side streets of San Francisco he studied life. This experience combined with his sure touch with the etching point assured his success, even against the odds of a not too easy life. His earlier prints of Telegraph Hill, that historic elevation from which men of forty-nine watched for the ships which bore friends or letters from home, as well as his studies of the foreign tenements, are fine examples of his illustrative period. Later, he put into his prints of Chinatown something more, something of the mystery or furtiveness which is both attractive and repellant, which will cause him to be remembered, no matter how far he goes as the historian of this quarter of old San Francisco. Hansen is a marine painter first, a sympathetic and clever



"THE SANCTUARY AT CHIMAYO, NEW MEXICO" BY JOHN COTTON



"THE EDGE OF THE DESERT" BY HOWELL C. BROWN



"THE BRONCHO BUSTER" BY EDWARD BOREIN

etcher next, but always the sailor. His Norse ancestors will ever call to him from the sea, and it is because he is so familiar with water craft and because the fisher folk are his friends and companions that he has been able to interpret the sea and shore so convincingly. As one would expect, his are no placid seas, either in his prints or on his canvases. What appeals to him is the fighting quality, the elemental power of the ocean. Even his fishing fleets at anchor have about them memories of past battles and an air of readiness for those to come. His "Sardine Barge," unanimously judged the best print in the fourth international exhibition of the Print Makers' Society of California, is wonderfully drawn and executed, and has a suggestion of the swirl of water, almost the tang of salt and the heave of the sea.

Edward Borein is our "cowboy etcher." Within the pages of a few really authentic books and in the pictures of fewer artists the world soon will have all that it will be able to keep of cowboy life. Occasionally in such a man as Borein is implanted the artistic gift which, added to long experience along certain lines, enables him to do



"NORTH END OF TELEGRAPH HILL" BY JOHN WINKLER

the unusual thing with authority. With Borein local color is not an acquired thing but comes from long years in the saddle. Long before art entered his career the saddle was his very life. His prints are not only artistically satisfying but they are true to the last strap and buckle. In his studio in historic El Patio in the old town of Santa Barbara he has set himself the task, well along toward full



"THE CYPRESS GROVE" BY RALPH PEARSON

accomplishment, of leaving to future generations a portfolio of etchings which shall be a complete record of this period of unhampered romance.

Knowing what Howell C. Brown has done for the Print Makers' Society of California as its secretary and how he has made this organization of international importance, one is in danger of forgetting that he, too, is an etcher. Hills and forest have shared a place in his favor with the Indian country and the desert. His "Edge of the Desert," widely known, is always a favorite among collectors, the pleasure in contemplation of it growing rather than lessening. It contains in its few lines the whole story of the desert settler, his loneliness and privation, even tragedy. Like Haskell's work, it will not be readily understood by one unfamiliar with the West, but the gaunt, barren hills rising sheer out of the desert flatness and gashed by sudden devastating torrents, the sparse growth and the cabin seeking the shade of the lone tree will mean much to him who at some time has come under the spell of the desert.

The hope of the world for art, as elsewhere, is in its youth. For this reason it is pleasant to consider the work of Loren Barton, who already has achieved something closely akin to fame. She is distinctly a Californian product, having received her entire education in Los Angeles, and she is unquestionably a born etcher. Her first print, a dry point of George Arliss as Disraeli, has long since passed into the collections of connoisseurs. Her first trip out of the West was to see her "one man" show in a gallery in New York. That she is primarily a figure painter makes one appreciate the more the versatility which enables her to produce with the bitten line those delicate bits of old architecture and landscape with which we are familiar. In her latest series she has undertaken to depict types and figures, and one is amazed at the result. Her "Manuel," a study of the Spaniard of early California, is remarkable for its simplicity and vigor. Arthur Millier is another who has his life before him and who yet has acquired a permanent place among print makers. He, too, belongs to California. Like Winkler, he did his first etching in the poorer part of San Francisco and along its waterfront, and like him he came at last under the kindly influence of Erwin Furman, who has been to the California Society of Etchers in the north what Howell Brown has been to the Print Makers' Society in the south. Millier has been irresistibly attracted to the dwellers in humble homes, making them lovable and appealing, and to the "loafers" about the old plaza in Los Angeles. He depicts civilization "with the bars down." His etchings have not only simplicity but a most human quality. His "Eucalyptus," a careful rendering of the shaggy trees that are everywhere a part of California's landscape, won a prize of the California Society of Etchers.

Roi Partridge has been left until the last, not because he is the least of these, for his fellow



"WILD CAT CAÑON" BY ERNEST HASKELL

craftsmen place him quite at the top of the list, but because he has summed up in his own words not only his own work but also that of all the etchers worthy of remark. He began to etch in Paris, where he shared a studio with William Auerbach Levy. As instructor in art in Mills College he has too little time to produce, yet he has done a series of prints of unusual quality and beauty. In his vacations he turns always to the country for recreation for body and mind and for inspiration for his creative faculties, and most of his prints are landscapes, products of these periods of freedom from his duties as a teacher.

"I have become," he writes, "what should truly be termed passionately attached to trees. I go about this wonderful California, continually moved to enthusiasm over what the trees do for man, alternating with rage over what man does for the trees, for I witness their needless, blind, stupid destruction upon all sides."

His prints, which he asserts are "just ordinary etchings and dry points," are, he says, designed to be decorations carrying a spiritual message into what has become a western institution: the small home. "There," he continues, "is where the etching comes in, with its exquisite note, delicate, fascinating, rhythmic, wholly charming. Like the 'just right' word in a poem, it does what no other thing can do, no matter what the cost or size. It is just as much an original as a painting would be, it does not fade or crack; does not need to be washed or varnished. Nothing in the world is more keenly sensitive to the individual character of the worker than the etched line—each plate is autobiographic; each print, a paragraph in a man's history; every line, a thought."

FURNITURE *of Historic* TYPES

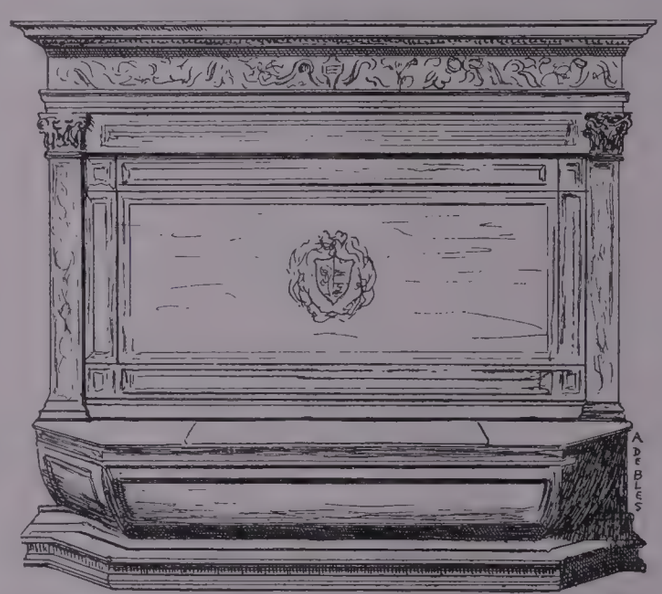
II. Furniture of the Italian Renaissance

Development of the Italian styles during the Renaissance and the sources of influence evident in various provinces

Major ARTHUR DE BLES



S THE Gothic spirit was a glorious evanescent blaze which developed slowly out of the smoldering ruins of the mighty Roman and Eastern empires and for three centuries illumined all Europe with its lacework of leaping flames and its lofty ideals, so the Renaissance might be likened unto a phoenix of unbelievable beauty and divine strength, arising resplendent from the ashes of that Gothic spirit which had consumed it and possessed of all the protean qualities with which the ancients endowed the Assyrian wonder-bird. The Renaissance was more than the Revival of Learning, into which anglicism the French word for rebirth has been translated and which has all the defects and the qualities of any catch-word or catch-phrase. It meant "all things to all men," not literally but positively. Scientists and artists, men of letters and men of God alike found in the new spirit—for it was indeed like an intoxicating spirit engendered by the all-enveloping ether—the truths to which their specially-trained minds were drawn.



"FILIPPO STROZZI" THRONE DECORATED IN INTARSIA

Demonstrating the architectural form of large pieces of cinquecento Renaissance furniture

None can tell how or why the Thirteenth Century contained this divine essence; yet it found its way into the souls of all—into those of the common people as into those of the wealthy and powerful nobles—and bred that freedom of thought and the free expression thereof, bred it in a thousand forms which are so much an integral part of our lives today that we marvel at mankind having been able to exist without it for so long. The Middle Ages were, in truth, the Dark Ages. For twelve centuries even the thinking men wandered aimlessly amid the maze of ecclesiastical scholasticism and dogma, while the less intellectually inclined simply believed all that the priests and the monks told them in a sort of stunned wonder that creatures so worthless and wicked, so full of sin and of so little value in the sight of God, should be permitted to exist at all. Rare indeed were the venturesome spirits who saw beyond the darkness and risked torture and death—the inevitable end of all whom the church and the clergy-ridden people accused of heresy and witchcraft—in defence of their principles and theories, with that magnificent disregard of their own safety and comfort, indeed of all but the dissemination of their newly discovered truths, which is the appanage of the truly great alone.

From the Ninth to the Thirteenth Century there was a period of almost complete stagnation in the realm of thought. The feudalism under which humanity groaned, which permitted no liberty of expression, not even of intimate thought—where the clergy were the sole instructors of those who wished to learn—choked all efforts to pierce the intellectual fog in which men staggered blindly, and the result was an almost complete brutalization of human instincts. This does not mean that in the Dark Ages there were no great intellects trying to break through the obscurity, else the world's treasury would never have been enriched by the works of a Dante, a Petrarch, the first of the humanists as he has been styled; a Roger Bacon, centuries ahead of his day; a Thomas Aquinas, one of the most brilliant of church debaters; a Copernicus, a Boccaccio, contemporary with Petrarch, nor the two great Arab philosophers, Avicenna (987-1037) and Aver-

roës, who lived a century later. All these men, and others too numerous for mention here, saw the necessity of a widespread instruction in the things of this world to take the place of the blind, superstitious beliefs then prevalent. Discoveries of all sorts, from the natural phenomena of earth narrowly bounded as had hitherto been believed. As Professor Jebb says, "The Renaissance, in the largest sense of the word, was the whole process of transition in Europe from the medieval to the modern order."

Now in art, to cut a long story short, one of



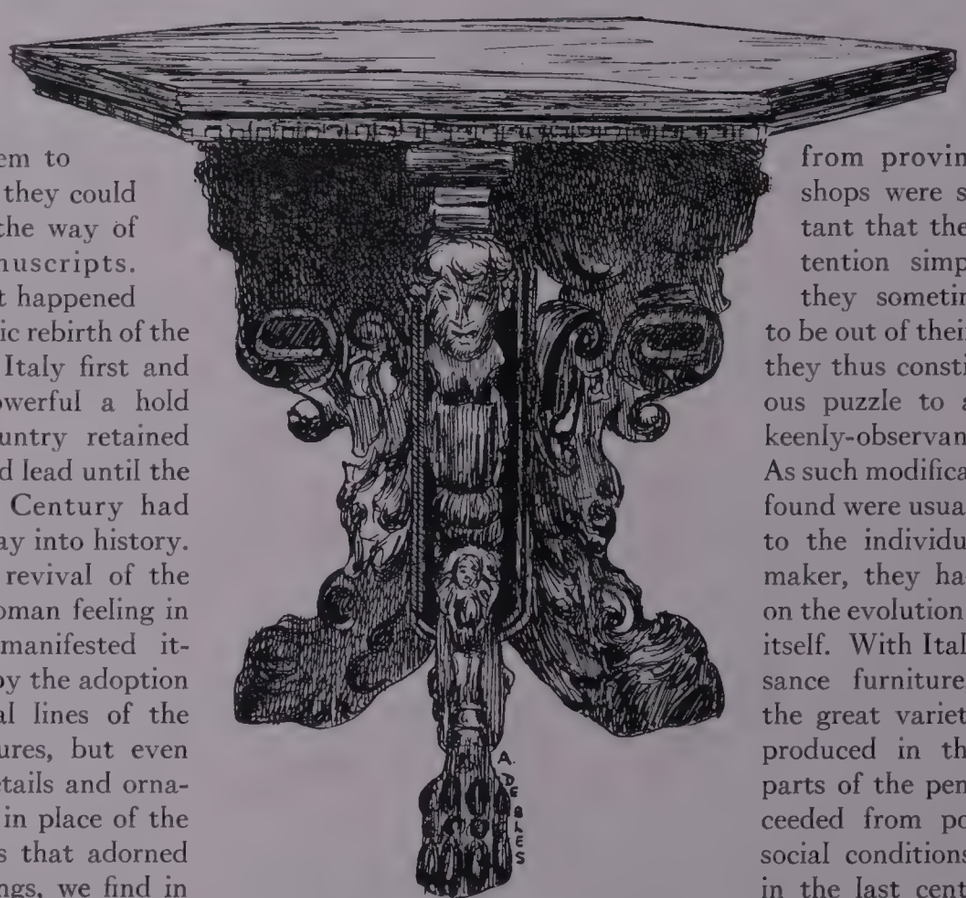
and the heavens to that of this great continent, were children of this wonderful awakening, and the invention of the printing press and movable type by Gutenberg in the middle of the Fifteenth Century enabled the philosophers and scientists of the day to spread broadcast the results of their intellectual labors so that they could be reached by the less-instructed masses. The invention of gunpowder was also an enormous factor in freeing Europe of a well-established yoke—the heavily-armored chivalry of the Dark Ages—for the usefulness of the mounted knight in battle died away when the long-bow and arrow gave place to musket and shot. Feudal castles, strongholds of those who would hold the people in ignorant subjection, also had lived their day, and, finally, the other great invention of the Fourteenth Century, the mariner's compass, enabled adventurous spirits to discover that this globe of ours was not so

the principal manifestations of the Renaissance was the study of the great literary classics of Greece and Rome, while from that study proceeded an interest in the monuments of the great epochs in the history of those nations. The Gothic age had died out through inanition. The sturdy construction of the Thirteenth and Fourteenth Centuries had degenerated, in the Fifteenth, into graceful but unstable skeletons of stone, overladen with ornament, their strength impaired by the incessant lightening of the supports, and, finally, by the debasement into a mere ornament of the constructional secret of Gothic architecture: the pointed arch. So, in conjunction with the desire to finish at once with a moribund order, the new-born love of classic monuments brought into being a new architectural style. It had its birth in Italy, and, curiously enough, in the opinion of Macaulay, through the same cause

as was presently, as regards the arts of painting and sculpture, at least, to retard its growth. As Byzantium, or Constantinople, besieged by the Moslem, drew near to her end as the great Christian Empire of the East (1434), her scholars fled westward to Venice and Sicily as Greek adventurers had done centuries earlier, thence making their way south and north respectively toward the city which already was in the forefront of the new movement—Florence. Byzantium for a long time had been the sole repository of all that remained of the Greek classics, and these scholars took with them to Italy all that they could transport in the way of ancient manuscripts. That is how it happened that the artistic rebirth of the world struck Italy first and gained so powerful a hold that that country retained the undisputed lead until the Seventeenth Century had passed half way into history.

Now this revival of the Greek and Roman feeling in architecture manifested itself not only by the adoption of the general lines of the classic structures, but even of all their details and ornaments. Thus in place of the natural plants that adorned Gothic buildings, we find in Renaissance architecture and furniture such designs as the Greek fret, the continuous swastika, or fafiot; the meander or guilloche in numerous forms, the egg-and-dart, tongue-and-dart, leaf-and-tongue and egg-and-leaf motives; the Greek antefix and various combinations of beads; the running ornament, which was a conventionalization of a breaking wave, and, finally, the broad band of laurel or bay leaves, either simple or with a ribbon crossing it diagonally. All these patterns except the running ornament, the torus, bay-leaf garland and the Greek frets, which are used only on flat or slightly curved surfaces, are found everywhere in the mouldings of Renaissance architecture and such pieces of furniture as were architectural in design, and also largely in picture frames or the frames which were placed around the beautiful high-relief statuary of such men as Donatello or Rossellino or Benedetto da Majano, always in the mouldings. The Greek fret and *postes*, or running ornament, appear as a frieze in strictly classical designs of architectural form, while the torus is used chiefly as part of the base of a column or in the cornice of a room or on mirror frames.

There is perhaps no furniture extant which is so difficult to attribute accurately, as to place of origin, as Italian Renaissance. In France and England there existed only one style at one time, and the few variations of such styles that emanated from provincial workshops were so unimportant that they merit attention simply because they sometimes appear to be out of their dates, and they thus constitute a serious puzzle to all but the keenly-observant student. As such modifications as are found were usually personal to the individual cabinet-maker, they had no effect on the evolution of the style itself. With Italian Renaissance furniture, however, the great variety of styles produced in the different parts of the peninsula proceeded from political and social conditions prevalent in the last century of the Dark Ages and the first of the "modern" centuries, that is to say, the Thirteenth to the Sixteenth Centuries. Political conditions were totally different from anything that prevailed elsewhere in Europe. From feudal times, Italy had been divided into several large provinces—indicated on the accompanying map—of which the principal ones, so far as our subject is concerned, were Piedmont, Lombardy, Liguria, Venetia and Emilia in the north, and Tuscany, The Marches, Umbria and Rome, or Romagna, in central Italy. Further than that, each important city was an independent and complete entity, just as Athens, Corinth and Sparta were self-governing city-states in early Greece. But whereas the Greek cities were governed—save for a short period—by the people in general assembly, the Italian city-



FLORENTINE TABLE, SIXTEENTH CENTURY
Showing the typical elaborate carving

states throve under the firm hand of individual rulers, or "tyrants," who were their absolute masters in the most autocratic sense of the word. So it was that each city, through the character of its people and its connections and struggles with the outside world, developed its own peculiarities in art, quite as much in painting as in architecture and furniture.

Some of these tyrants had hereditary rights to the thrones of their principalities, or, to be exact, their ancestors had possessed these thrones for so long that they had come to look upon the possession of them as a right, as, for example, the dukes of Savoy, Ferrera, Montferrat, the Montefeltre of Urbino, the Malatesti of Rimini—famous in romance—and the Ordelaffi of Forli. Others were title-bearers under the Holy Roman Empire, such as the brilliant but infamous Visconti of Milan and the Della Scali of Verona. Again, many of the tyrants came from the class of successful military chieftains, such as the great Gonzaghi of Mantua—ever munificent and discerning patrons of the arts—and the Carraresi of Padua. These bore the proud title of "Podestá." Others, like the celebrated Francesco Sforza, who ruled Milan after the downfall of the Visconti, were called "Condottiere." Still another class of tyrants or despots embraced nephews or illegitimate sons of the popes, of which the most notorious were the astute and cruel Cesare Borgia of the Romagno, the Farnese of Parma and the Della Rovere of Urbino, related to Popes Alexander VI, Paul III and Sixtus IV, respectively. The great Julius II, patron of Michelangelo and Raphael, was also a Della Rovere.



TABLE IN THE TUSCAN STYLE OF LUCCA
Easily recognized by the uncarved silhouetted scrolls

Perhaps the most influential class of tyrants, however, consisted of wealthy burghers and merchants who either bought certain cities from rulers who were in need of money, or who gradually rose to supreme power through judicious distribution of their own great wealth. Of such, the first and foremost were the Medici of Florence and the Bentivoglie of Bologna. The former came into power in Florence in 1434 with Cosimo, *Pater Patriae* (father of his country) as he was called, and from humble beginnings, with none of the priceless advantages that noble birth gave in those times, the Medici family ruled supreme in Florence as great commoners during the lifetime of Cosimo and Lorenzo the Magnificent, his grandson, but was expelled after the shameful surrender of Florence to the French king, Charles VIII, by the weak and profligate Piero, only to be restored and re-expelled and again restored within thirty years, and finally elevated to the rank of hereditary Grand Dukes of Tuscany by Pope Pius V in 1569. This great family of merchants also gave two great popes to Christendom, the brilliant and erudite Leo X and Clement VII, while two of its daughters, Catherine and Marie de Medicis, achieved the incredible distinction—for those times—of occupying the throne of France and bearing sons who ruled as kings over that country, "the eldest daughter of the Church." The influence of the Medici, particularly Cosimo and Lorenzo, in Florence, and that of Leo X in Rome can hardly be exaggerated in the realm of the arts and letters and might be said to be the direct cause of the great place held by Florence in the midst of all the remarkable activity along similar lines throughout Italy. Only the Montefeltre of Urbino, the Sforzi of Milan—the patrons of Leonardo—and the Gonzaghi of Mantua can be at all compared to the earlier Medici for their intelligent patronage of the artists and men of letters of their day, and it was largely due to the sincere interest that these enlightened rulers took in the new movement that it spread like a sheet of flame all over western Europe.

Florence, heart of the great province of Tuscany, throve under the firm hand of the Medici to such a degree that its revenues exceeded that

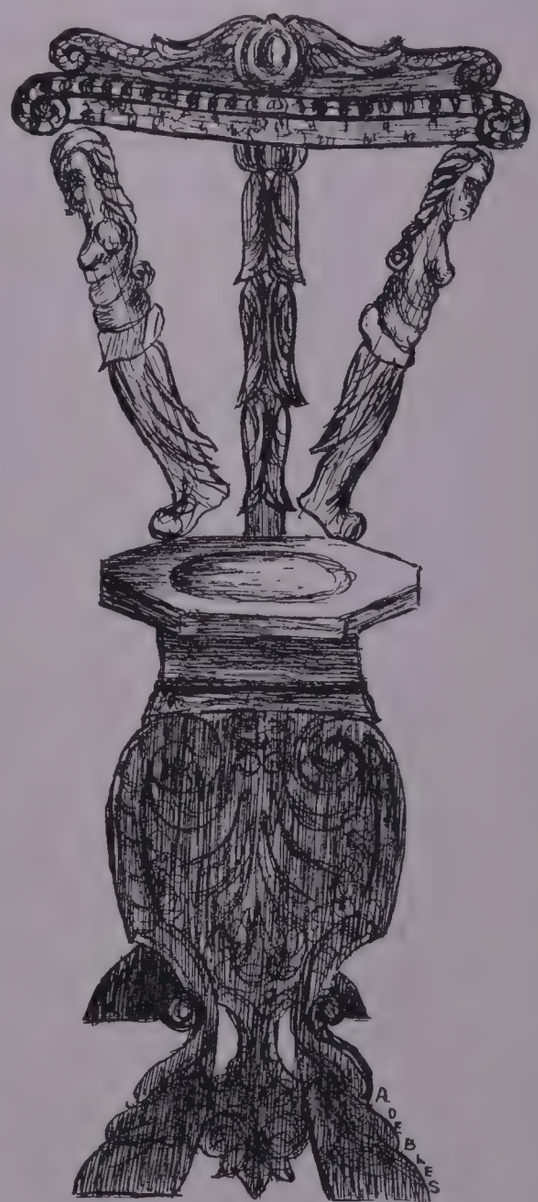
of the kingdoms of England and Ireland combined under that equally sagacious ruler, Queen Elizabeth. It became the financial centre of the world —Edward III of England had borrowed large sums of money from Florentine bankers in the Fourteenth Century—and no less than eighty banks handled the commercial drafts of great enterprises scattered throughout Europe and even Asia Minor, while the wool industry of Florence was so important that at one time eighty thousand workmen were employed in it and the manufactured goods represented the enormous sum of twelve and a half million dollars yearly. It is therefore not surprising that the nobles and merchants of the Tuscan capital should have vied with one another in endowing prominent architects and artists and in building magnificent palaces which they afterward filled with handsome furniture. So it came to pass that Florentine architecture and house furnishings of the Quattrocentro, like Florentine pictures, represent the loftiest expression of the Renaissance spirit.

Just as in literature Florence had produced a Dante and a Boccaccio, wielding an incalculable influence upon Italian progress by their adoption of the native language instead of using the customary Latin, so in painting she gave birth to such innovators as Giotto and Masaccio, to Paolo Uccello, the father of perspective, and Luca Signorelli, who first made a serious study of anatomy as applied to art; to Botticelli and the unique Leonardo da Vinci; while in sculpture she produced such masters as Lorenzo Ghiberti—of the splendid bronze gates of the Baptistery—Donatello, Luca della Robbia, Benedetto da Majano, Verrocchio and finally Michelangelo himself, Titan of Titans. In architecture, Brunelleschi created a new style or rather revived with new elements of vitality the splendors of the classic style of Rome, and Cronaca built the famous Strozzi and Rucellai palaces, which are the very perfection of the Renaissance style at its best.

Now Renaissance furniture, in Tuscany and Umbria at least, was mainly architectural, not only in form but even in detail to such an extent that the fronts of large pieces of the Cinquecento, such as cabinets, credenze, and even late chests resemble in almost every respect the façades of the great palaces of the time, with portals, columns and pilasters, arches and balconies, the whole crowned by complete entablatures, with cornice, frieze, and architrave, in close adaptation of the classical orders. Above all, the Florentines appear to have possessed a remarkably pure and instinctive good taste in matters of art. Instead of spending their great fortunes in overloading their palaces with ostentatious and costly furniture, they made the fine, large rooms seem even more grandiose by keeping all the big furniture ranged along the walls, with little in the middle of the room, at most a round or hexagonal table on a tripod foot and standing lamps of wrought iron. All the large seats were wall-pieces, never moved into the room, *sgabelli* and X-shaped chairs being employed when movable seats were required. These X-shaped chairs were an adaptation of the Roman curule and were designed in two forms: the Dantesca and the so-called Savonarola. The Savonarola chair was always constructed of staves arranged so that it could be folded into a small space and be stowed out of sight. It was more graceful, less stocky than the Dantesca chair, which is a flatter and more pronounced X and only had the back and front X with a connecting bar as a back. The *sgabello* was elaborately carved everywhere but on the seat, the backs and panel-legs often being decorated in extremely handsome design. In the banqueting hall they stood grouped around the large fixed table, their richness of ornamentation being toned down by the dimensions of the great room which tended to dwarf them.

As in the Gothic era, chests were the principal article of furniture from the Fourteenth to the Sixteenth Century and were used like those of northern Europe as traveling trunks, seats, tables, and even as beds. The earlier chests, made for carrying around the country the necessities of the household in those days when inns contained nothing but a rough table or two and a fireplace, were generally simple in construction, strongly bound with strips of wrought-iron, often cut in ornamental designs, and in most cases decorated with a coat-of-arms, obviously for identification. Some of these chests betray a strong Gothic influence—after the Cistercian monks from Burgundy took the style to Italy in the Twelfth Century—but in the minds of the Italians the Gothic spirit never blended thoroughly with the inherent taste for classical purity atavistically derived from their Roman ancestors. Therefore, although there was at first a strong Gothic feeling in the general outline, there was comparatively little of the magnificent tracery that embellished the northern specimens of Gothic furniture, and Renaissance artists decorated their pieces with *intarsia*, *gesso certosina*, and *pastiglia* compositions, until in the Cinquecento, chests having become a more stable, less mobile, piece of furniture, the wood itself was splendidly carved and other forms of decoration were abandoned. The *cassone*, or wedding chest, in which the trousseau was presented to the daughter of a wealthy family, naturally took on

added importance from this custom, and presently it became the most important object of furnishing in the houses of the rich. In Florence particularly it was considered of so much value that descriptions of fine examples take up more space in the inventories of great palaces than those of any other form of furniture, and this is scarcely to be wondered at when we consider that many of the most famous artists of the Quattrocento and the Cinquecento were employed to paint the panels of these cassoni for the weddings of such high-born ladies as Lucrezia Tornabuoni and her sister, Ludovica; the Albizzi girls, or the erudite Isabella d'Este, who was married to a duke of Mantua and was one of the most distinguished patrons of art in Renaissance times. Botticelli, Andrea del Sarto, Pesellino, Piero di Cosimo, Luca Signorelli, all painted masterpieces on the fronts and sides of Florentine cassone, and indeed some of the best known pictures by these masters now hanging in the galleries of Europe and America are simply these panels taken out and framed. The Metropolitan Museum of Art has several by Piero di Cosimo—hunting scenes; Botticelli—the "Miracles of St. Zenobius," made for a church vestment chest—and a couple by Pesellino. Later, toward the middle of the Cinquecento, famous sculptors were as willing to design wedding chests as were painters to adorn them, and there are extant several examples said to have been executed after plans drawn by Michelangelo himself.



CINQUECENTO FLORENTINE "SGABELLO"

An unusal piece, the majority of these small chairs being designed with carved panel-backs

When chests began to appear of insufficient comfort as seats and their form became such that they were indeed no longer available as such on account of their height, a large bench of classic design, which was simply a long, low chest with arms and a back placed on a raised platform, took their place along the walls of the Florentine palaces. The *cassapanca*, or chest-bench, was purely a Florentine article of furniture, and it is interesting to us as being the direct ancestor of the sofa of today. It was superbly monumental in outline, massively constructed, and, latterly particularly, ornamented with great restraint as befitted its position against the wall. Some, however, were elaborately carved with coats of arms and figures in high relief, but such pieces were extremely rare.

Now, the Florentines were accustomed to give magnificent fêtes on special occasions, and while the furniture generally was restrained and simple in outline and ornamentation, that of the reception room, and especially the throne-room, was as magnificent as it could be made. The principal piece was the throne itself, upon which the master of the household sat with his wife to receive guests. The Filippo Strozzi throne and that of the celebrated Giuliano dei Medici are worthy examples of the splendor which prevailed in the houses of the great nobles in Sixteenth-Century Florence. Yet their regal style and dignity were not derived from undue magnificence or display, but from the superb simplicity of the main features, the fluted pilasters, the classic entablatures, the fine proportions, and from that instinctive restraint which is so typical of the arts and literature of Tuscany as compared with other parts of Italy, particularly Venice and Lombardy, where the merchants, become patricians, taking themselves very seriously and aping the manners and customs of hereditary seigneurs, betrayed much of their plebeian extraction in their love of bombast in literature and their extravagance of ornamentation in almost every form of art.

The second portion of this section of the History of Furniture will deal with the products of Umbria and Venetia, Piedmont and Lombardy in Renaissance days.

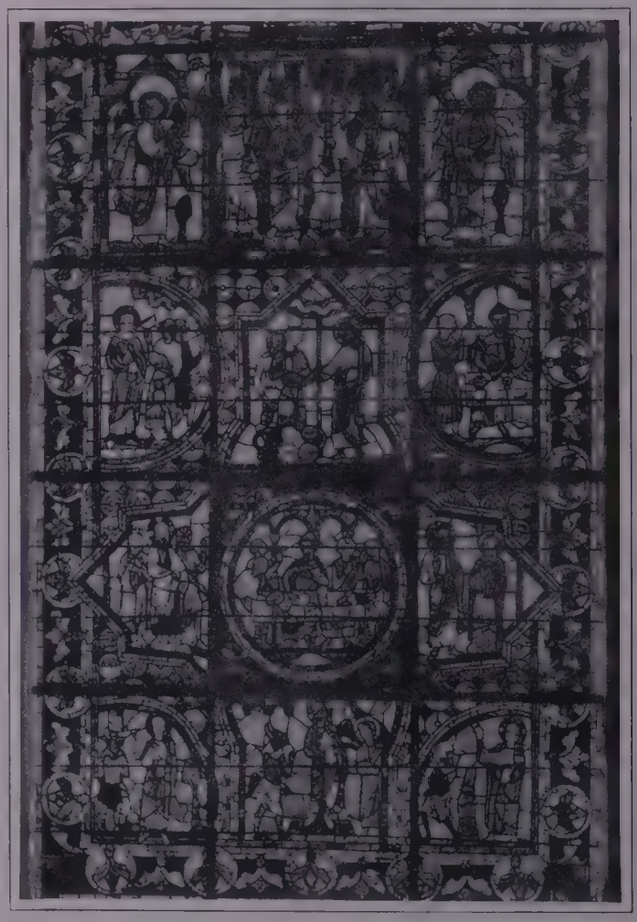
WINDOWS OF OLD FRANCE

Their symbolism of figure and color; the persistence of ideals of the Twelfth Century among their makers

Charles J. CONNICK

THREE famous stained-glass windows are often chosen to represent the highest achievement of the craft throughout its history, and their obvious relation to the work of the Twelfth Century is richly significant. The great Jesse window of the western group at Chartres is probably ranked first, by general consent, although many admirers have insisted, with Viollet le Duc, that all three lancets should be seen and considered together in their unquestioned preëminence as a group. Then there is the lovely "Notre Dame de la Belle Verriere" of the south choir ambulatory, and that symbolical flower of craftsmanship, "The Crucifixion," east window in the Cathedral of Poitiers.

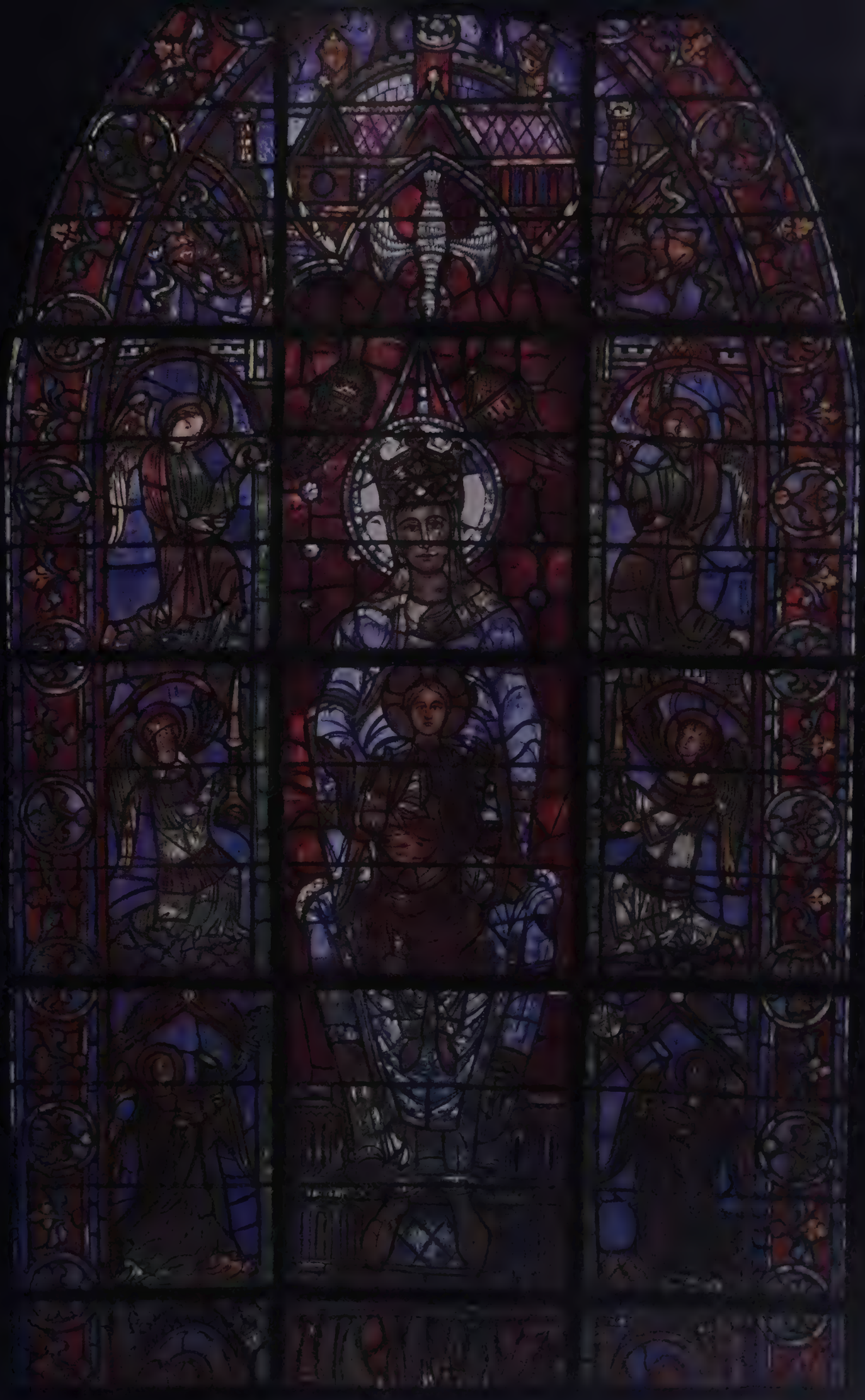
The Jesse window is usually ascribed to the middle of the Twelfth Century. The figure of Our Lady and its surroundings in the "Belle Verriere" archeologists place in the Twelfth Century. This section may have survived the fire of 1194, or it may have been designed and made as a reproduction of an earlier window. Certainly the entire composition now suggests nothing of patches or additions, and if the most of its area be rightly assigned to the Thirteenth Century, it presents an integrity that challenges the prevalence of sharp distinctions between these two great periods. The lower medallions present with quaint detail the story of the wedding feast at Cana and a review of Christ's temptations by a droll medieval devil. The angels with censers and candles and those holding the four pillars supporting the throne of the Blessed Mother—probably symbolical of the four Evangelists—contrast pleasantly in their easier pose and gesture with the almost awkward simplicity of the central figure. That great figure eludes description and has baffled artists and poets for centuries. Sustained and worthy efforts have been made to copy it in various mediums, sometimes from scaffoldings that have permitted the artists to touch every piece of glass in that section and to study and compare the color at close range. The results have been interesting and praiseworthy, especially from a craftsman's point of view—he reasoning that with such accurate facsimiles of color and form the "soothing splendor" might be recaptured in actual glass and paint and lead.



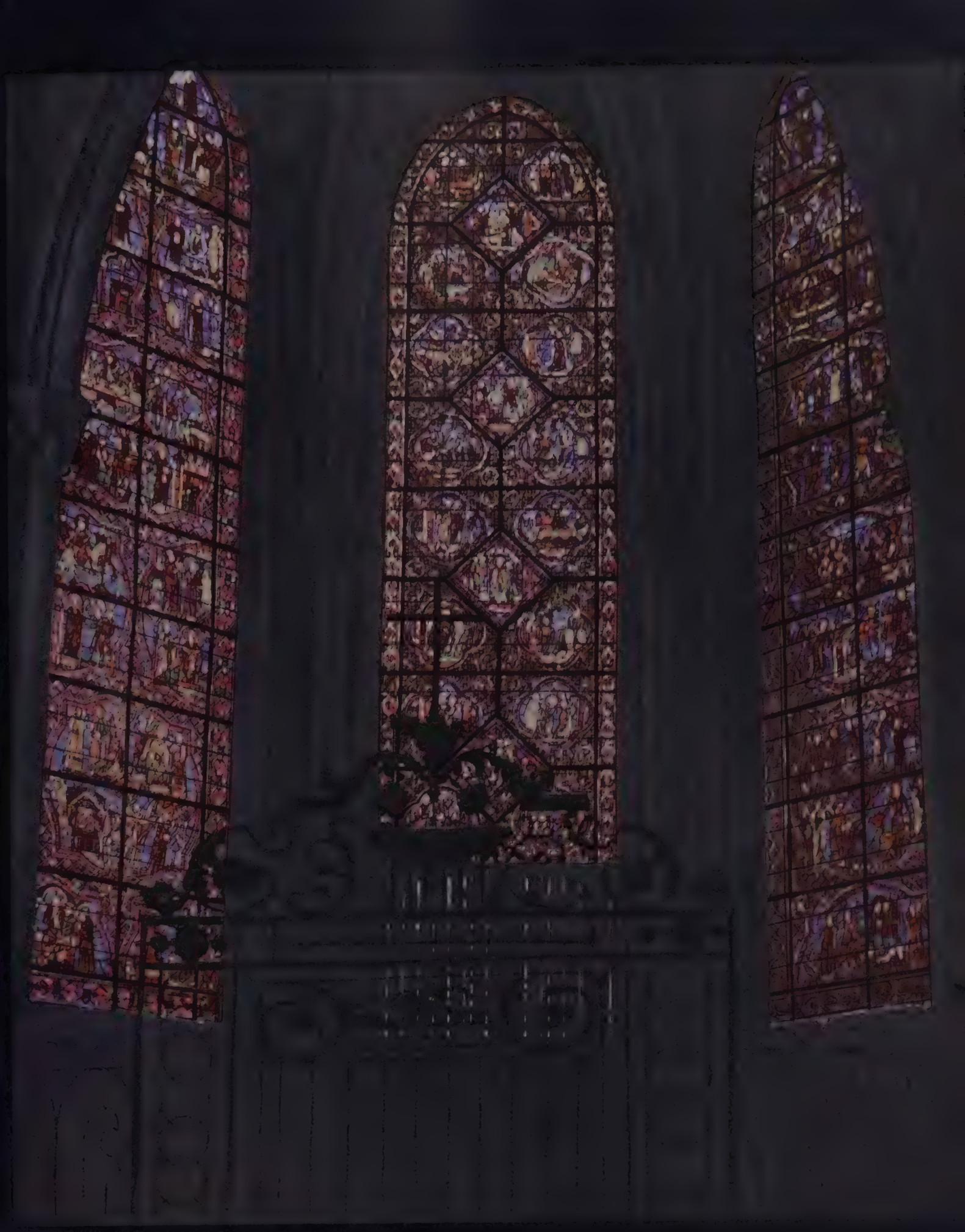
THE LOWER PART OF "NOTRE DAME DE LA BELLE VERRIERE" —THE TEMPTATIONS OF CHRIST AND THE FIRST MIRACLE. CATHEDRAL OF CHARTRES. *Photo by Houvet*

A distinguished French architect who noted one of these efforts in friendly spirit, said of the finished painting, "*Elle ne manque rien a l'exception du charme.*" This is probably true of all our studied efforts to copy such illusive splendors in any medium. We know the elements—colored glass, which we can approximate in opaque pigments and in glass made today; lead lines and iron bar lines that are lustrous blacks broken at times by intense light in refraction; paint lines and spots which are less black—and finally the strange specks and pits of corrosion on the outside of the glass. We may even recognize that much more subtile element having to do with the radiation of color in light and with the ever changing value of transparent color in varying lights; still there is here an unaccountable vision of loveliness that evades all

The next article in this series by Mr. Connick will appear in the July issue



Upper Section of the Venerated "Notre Dame de la Belle Verriere" Window,



Window of St. Remi, St. Nicholas, St. Margaret and St. Catherine of



The Masterly Crucifixion Window, Cathedral of Poitiers

our efforts to analyze and copy. There is a quality far beyond the possibility of technical analysis.

Browning's old musician, Abt Vogler, realized the futility of rigid analyses in the realm of the beautiful when he said:

"And I know not, save in this, such gift be allowed to man,
That out of three sounds be frame, not a fourth sound,
but a star."

It is in the poets' world that symbolical conceptions like this mystical "Mother of God" belong, although any student of the period could

"THE CRUCIFIXION" WINDOW IN THE CHURCH OF SAINT REMI, RHEIMS. PHOTOGRAPHED IN 1910





DETAIL: "NOTRE DAME DE LA BELLE VERRIERE"—TEMPTATION ON THE MOUNTAIN. CHARTRES *Photo by Houvet*

point out the well known symbolism of color and form which it embodies. The Holy Ghost descending, the jeweled crown and halo, the angels with censers and candles, and the richly wrought throne borne by angels were all associated with Our Lady by medieval theologians, artists and craftsmen. That exquisite blue, rarely used so delicately, the color of loyalty, divine truth, constancy and eternity, was hers. Hers, also, was the rich ruby of the background —the color of royalty, divine love, the Holy Spirit—while the gold of her crown was the symbol of heavenly achievement and spiritual riches. The curious maroon of Christ's garment, a color familiar to all students of early glass, seems to stand for violet, the color of love and truth, or of passion and suffering. All definite colors had their symbolic values, but doubtless such cool intellectual interpretations paled before the emotional appeal of color afire with light as surely then as they do now.

Dreamer, poet and symbolist though he was, the medieval glass man never lost touch with uncompromising realities. He had difficult and perverse materials with which to work and his tools were primitive. His use of essential dividing and supporting irons was for many years in rectangular forms, and the play of intricate design within and through those forms is a significant comment upon his ingenious reactions to hard necessity. A subtile element of charm is contributed to many old windows through the



DETAIL: "THE ASCENSION," FROM UPPER PART OF EAST WINDOW, CATHEDRAL OF SAINT PETER, POITIERS

honest and adequate use of these straight heavy irons. Note their value in the "Belle Verriere" and in the three windows in the Confessor's chapel, where the center one suggests the later tendency toward elaborate armatures of circles and rectangles that are evident in numerous windows of the same general period.

A supreme example of the functioning of heavy iron supports as a part of the texture of a stained-glass work is "The Crucifixion" in the east window of the Cathedral of Saint Peter, Poitiers. This great symbol has a commanding position over the altar in the eastern wall of that vast interior. This advantage is offset at times by the intrusion of a surface light that dulls its brilliance in a distressing way. The low tone of the present color reproduction is reminiscent of this effect. In the early morning light, however, it has a radiance that is like "the ringing of bells in the sky," and its message is one of achievement and victory rather than of tragedy and defeat. It is a superb example of a stained-glass window as an architectural unit, and it brilliantly celebrates the way in which honest workmanship may present ideas of great poetic and intrinsic beauty entirely within the rigid limitations of the workaday craft. Here the supporting iron frame and iron saddle bars, lead lines and paint lines accent the character of the whole design. Every inch of the space given to the glass man by the architect has been utilized



DETAIL: "THE CRUCIFIXION," FROM THE EAST WINDOW, CATHEDRAL OF SAINT PETER, POITIERS

and glorified. In utter sincerity the subject-matter has been translated, as though by magic, into symbols that reveal the spirit of the great theme rather than its outer semblance. To the figure of Christ are given power and dignity by the formal way in which it is framed by the true reds and blues of the cross. Its size—grotesquely huge, were the conception pictorial—is regal and dominant as an allegorical unit. The ascending figure is very like the "Beautiful Christ" of Amiens, and the Apostles with the Blessed Virgin, gathered underneath, strangely resemble the figures in "The Ascension" at Le Mans. These small figures are used with intriguing variety and interest, both in silhouette



DETAIL: "APOSTLES," FROM THE "ASCENSION" WINDOW, LE MANS CATHEDRAL

Photo by Macbard

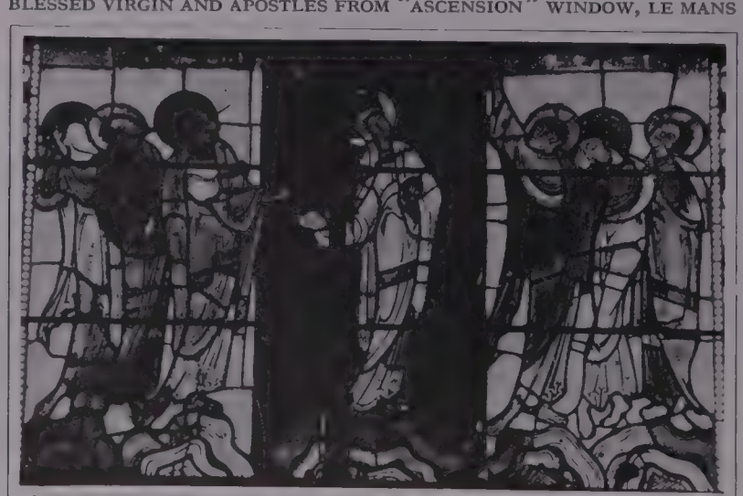


DETAIL OF THE SAINT REMI WINDOW, CATHEDRAL OF CHARTRES

and in detail. They represent well, as do other units of this window, the importance placed upon the expressions of emotions in the suggested action of figures, rather than in dramatic faces—another evidence of a real understanding of the medium. At the extremities of the horizontal arms of the cross are little figures inscribed in the border. They are the sun and the crescent moon, veiled as in mourning. At the right of the cross stands the Blessed Virgin with bowed head, a serenely dignified figure, and the centurion; on the left are the sponge-bearer and Saint John, Evangelist. This is the traditional group of the Middle Ages and includes the symbol of the church (the centurion), and the synagogue (the sponge-bearer). At the foot of the cross is a tableau of the Resurrection in three small units, and in the central square is the crucifixion of Saint Peter, head down; on its left and right are panels of the martyrdom of Saint Paul. To a modern glass man, touched by the prevalent ideas of an age of realism in art, this elemental composition is a challenge and an inspiration.

In the church of Saint Remi at Rheims there was, before the war, a smaller window of the Crucifixion that may have been an earlier work of the same master or group of masters. Its symbolism is essentially the same. A clever allegory represents the church and the synagogue instead of the centurion and the sponge-bearer; the sun and the moon are borne by angels to crown the composition, while the hand of God the Father in blessing gives the triumphant suggestion of the Ascension in the greater window.

BLESSED VIRGIN AND APOSTLES FROM "ASCENSION" WINDOW, LE MANS



These creations, naïve, primitive, and wholly sincere, serve as glowing reminders of the spirit of the good Monk Theophilus whose words, from the Eleventh Century, may have been blazoned on the walls of that workshop: "Whatsoever you may be able to learn, understand or invent in the arts, is ministered to you as a gift of the sevenfold Spirit."



"RETURN FROM THE BANKS" BY THEODORE J. MORGAN

SAILS IN HARBOR

by

MARY PLOWDEN KERNAN

At noon the sails are strangely white.
They look so smooth and still,
As if no harm can come to them
Waft onward where they will.

At dusk the sails are purple brown
Against the flaming sky;
Like brooding messengers of tales
That speak as they go by.

At night the sails are blue and black.
They ride each restless swell;
They toss and dip wide ears to hear
The secrets west winds tell.

At dawn the sails are mystic gray.
What portent do they bring?
They flutter on the morning breeze
Like great birds on the wing.



"STILL LIFE" BY PICASSO

Courtesy of M. Paul Rosenberg, Paris

CUBISM'S *Effect on French* ART

Critics pronounce it dead, but painters and sculptors follow its tenets, although in varying degrees

LADISLAS MEDGYES

THE valuable collection of an art dealer who had the hard luck to have been born German was dispersed in 1922 in Paris at auction. Although German, he had had a better eye for a better understanding of the new art in France than most Frenchmen had, and had bought up practically all the cubistic production of the few years preceding the war. This period of Cubism is perhaps the least successful in its ultimate results because at that time Cubism was in the midst of experimental evolution, but it is the most interesting period, especially for collectors, having been the laboratory of new esthetics.

Picasso's and Derain's works are the best sellers; Braque, Gris, Léger, Vlaminck have excellent reputations on the French market. The works of these artists, composing almost exclusively the collection of Mr. K., went at these sales at most ridiculously low prices. Only Derain, Rousseau and, partly, Picasso came out of it with half-way saved honors. Was the publicity of the sales insufficient or was the moment unhappily chosen? Or could the French market—after all, rather limited for extremely advanced art—in any circumstances absorb the shock of an offer of hundreds of pictures? Be that as it may, the failure of these sales evoked a triumphal shout of the organs of art dealers, who do not "run" Cubism.

"Cubism is dead!" All the "serious" critics, who greeted the first manifestations of Cubism with the same fanfares of dubious wit, laughter and insult which were the contemporary reward of Manet or Cézanne, sang *unisono* this refrain. Scared already by the undeniable success of the Cubists during and after the war, they began to show signs of restlessness and were searching for a means of becoming friends of the new esthetics; but this mercantile failure brought them salvation —they were only too glad to turn back to their first policy and announce their prophetic prescience and the complete failure of Cubism.

An investigation of the elements which can be

opposed to counterbalance Cubism offers great interest and leads to a survey of the present situation of the art movements in France.

Three men doubtless are the leading characters on this stage: Matisse, Derain and Picasso. Picasso is the acknowledged head of Cubism for those who consider these new esthetics merely as a school, a group, a direction. Matisse is isolated, contrary to his own desire but not to his disadvantage, while Derain has many followers, although his privacy goes so far that he never makes an exhibition. His followers like to designate themselves as Neo-Classicists, the name that André Lhote's students adopted.



"BANJO PLAYER" BY LATAPIE

Lhote prefers to call himself a Cubist, although his point of view on many a question differs from the cubist theory, which must be considered to-day as an established esthetic system. Lhote tries to reconcile the advantages of Impressionism and those of Cubism. He pretends to get his first impulse from a certain part of nature, from the hazard of a heap of objects, from a casual movement; he notes this impulse in a direct study after nature. Then, with the elements of this impression, he constructs his picture according to laws which Cubism unveiled. To make them fit into his composition he necessarily deforms, cuts, simplifies his elements, and here lies the great danger of his method: the result is stylization; neither realism nor abstraction, but a hybrid. In a different way the general aspect of up-to-date creation displays the same feeling, which can be excused, considering that our time is an era of radical transformations, a period of transitions. This circumstance, however, imposes a duty upon the artist: to stand for his *parti pris*. This can not be done by standing between two convictions and building up a third by mixing them, even if it is—and Lhote's conviction is—sincere.

Picasso's way is by far more preferable. His exhibition in 1922 was another occasion for reactionary critics to sing the death song of Cubism. At the side of cubist pictures from 1913 to 1921 Picasso showed his realistic products of 1922, but he did not abandon Cubism. His sensibility is wide reaching enough to realize the possibilities of different conceptions. His invention is so rich that he can afford the luxury of expressing himself once in the cubist, once in the realistic way. Both are pure. While the amount of realism in his cubist pictures, elements of guitars, pipes, cloth and the like, is just enough to create vague associations, which we still need to stimulate our incomplete sensibility, the realism of his nudes is hardly disturbed by the manœuvres of composition. Personal opinions may differ on the value of his realistic production, and I would not class them at the same level with most of his cubist work, although the will is as pure.

The case of Derain, who changed his "style" many a time during the last years, is more doubtful. He is the most eclectic figure in to-day's art. Not the moods of his sensibility, but exterior influences are displayed by his different manners. He ate too many things and they do not seem to have been digested well. The museum painting with brown juice, which one sees at art dealers' as his latest production, is not his happiest period. The man who was a *fauve* with his huge canvases of 1907 to 1910, who made wonderful Cézannes of the blue period, who tried Rousseau and Byzantine primitives, has arrived now at a strange standstill. He is undoubtedly a great painter; his works are very "painted" and he does not lack in personality. Seeing his picture you say: "*Voila Derain,*" but less loudly you continue: "*Corot,*" or some other name. I can not rid myself of the impression that Derain's prolificness is due to the high prices which are paid even to-day for any number of his works, and I must confess to the



"PIERROT" BY JUAN GRIS
Courtesy of the Galerie Simon, Paris

same feeling toward Matisse. Gems were abundant in Matisse's latest show, but the others spoiled the effect. Nevertheless, he is one of the purest and greatest painters to-day. He never did Cubism, but many a picture has signs that he understands its principles. He was one of the first who anticipated the possibility of the dissociation of color and form, a much discussed cubist weapon, which consists in modeling the diagram of an object in a neutral color and placing its pure local color at the spot required in the picture. It often happens that Matisse leads the color out of the impulsively drawn contour, worried only about the esthetically right size and form of his color.

Braque is the greatest master of dissociation. He is the impulsive nature among the Cubists, and I think this is the quality which prevents him and Matisse from having a crowd of followers or a school. Their work is directly based on their temperaments. Those who accuse Cubism of being intellectual, cold and premeditated should consult Braque's work. We can not find better examples as to what an esthetic system which is necessarily intellectual can render in direct impulse than the still lifes of Braque. Even in a painter like Dufy, whose first preoccupation is to be direct and unsophisticated, lack of system does not reach the same degree of emotion, while Segonzac, Moreau and Friesz remain cold in spite of their realism, perhaps by failing to create, on the surface of their canvases, the three-dimensional world that they feel. Mentioning Vlaminck, Kisling, Gimmi, Bissière, Galanis, Simon-Lévy and the late Modigliani, all artists of great talent, who try to express themselves by the pictorial depuration of objects, and this not without the influence of Cézanne's teachings and Derain's work, we complete a brief survey of the right wing of advanced art in Paris. Braque and Picasso are not included in this party. They stand in the center of Cubism. The left wing is composed of Dada, eternally in opposition, and of the systems created by Albert Gleizes and the purists, Ozenfant and Jeammeret, both direct descendants of Cubism, and for the moment more important in theory than in execution and interesting as tentatives.

"Creation" and "pure creation" are the most frequently pronounced terms among art people since the fervent admiration of nature passed with Impressionism. It is the initiating word of Gleizes. He refuses the right of men "to plagiarize God"—a phrase of Vincent Huidobro, the "creationist" poet—or to copy nature, which, moreover, is



"LE DEJEUNER" BY LEGER
Courtesy of the Galerie Simon, Paris

better accomplished to-day by means of cameras and motion picture machines. He does not take his example from the aspects of things but from the process of nature producing these organisms. Instead of recreating pre-existing objects, he insists on creating as nature creates. The regulating laws in this process Gleizes finds in those which ordain the physical plane of the world and its forms. Culture consists in transforming the material of the physical planes into shapes in accordance with the representations of man's genius and its rules. In the case of painting, this means that the shape, dimensions and proportions of the chosen canvas and the selected colors (the physical plane) determine the creation of forms according to the intuition, the genius, of the artist. In lectures and articles Gleizes contributed greatly to the clarification of the ideology of abstract painting. His latest pictorial production, however, does not give complete satisfaction. His latest pictures are geometrical abstractions with no association whatever with nature. One enjoys them much as large sized ornaments, but the sensation does not reach the degree of completeness inspired by an equally abstract picture by Picasso, for instance, which shows certain memories of objects. Either the pictorial sensibility of the artist is not sufficiently refined to express himself this way, or the spectator's sensibility is still too primitive to register the total reaction to his picture.

A similar consideration can stand for the incomplete esthetic pleasure given by the works of the purists, Ozenfant and Jeammeret. Editing an excellent monthly, *L' Esprit Nouveau*, they, too, try by science to extract "the law" from nature, from architecture, from machine building and other activities by theoretical considerations. They call "standards" the elements which give stereotyped reactions in all human beings: horizontal, black, pyramid, circle, etc., the reaction of which is physically determined. An association of these elements becomes sensible by the rhythm of their composition, which again is intuitively or consciously ordained by canons. They want, however, to keep the sensation of recognizing objects which they choose among those which are nearest to geometrical forms, such as bottles, glasses, musical instruments. But the works thus created are still cold, intellectually as well as emotionally, although in a recent article Ozenfant and Jeammeret themselves insisted that the ultimate soul of a work of art was an undeterminable emotional something which—having no better word—we call poetry. This word can mislead. By no means does it stand in a literary sense. Literature is the enemy of plastic art. The powerful reaction against the profuse literary subjects, stories and sentimentalism in the creation at the end of the Nineteenth Century proves that a thorough cleaning was necessary. The impetus of this reaction is perhaps responsible for the speedy arrival at absolute abstraction, so speedy that the sensibility could not follow the evolution. Cubism, however, stopped at the right moment. Although its principles are built upon the fact that representation of nature is not an esthetic function, it retains a certain degree of the object's conception to fulfil the needs of our sensibility. The words of Picasso, "I paint objects not as I see them, but as I conceive them," and these of Braque, "I conceive in forms and colors and not in objects," are important indications for understanding Cubism, which I consider still the most important movement in modern art, which surely is the only one having an esthetic system of its own and which, although now at a standstill, has all the possibilities of evolution.

Besides Picasso and Braque, the most important Cubists to-day are Juan Gris and Marcoussis: the first, a most powerful constructor whose coloring is unhappily not adequate for his composition; the second, a well balanced temperament, a Pole, whose under-glass paintings count as among the happiest productions of to-day. This technique consists in painting on the back of a glass panel. The picture is seen through the glass. The top coat therefore must be painted first. It was used largely in Germany and Poland for saints' pictures since the Sixteenth Century. Léger and Metzinger, Latarie, Hayden and Herbin contribute many valuable qualities to the development of the cubistic theory.

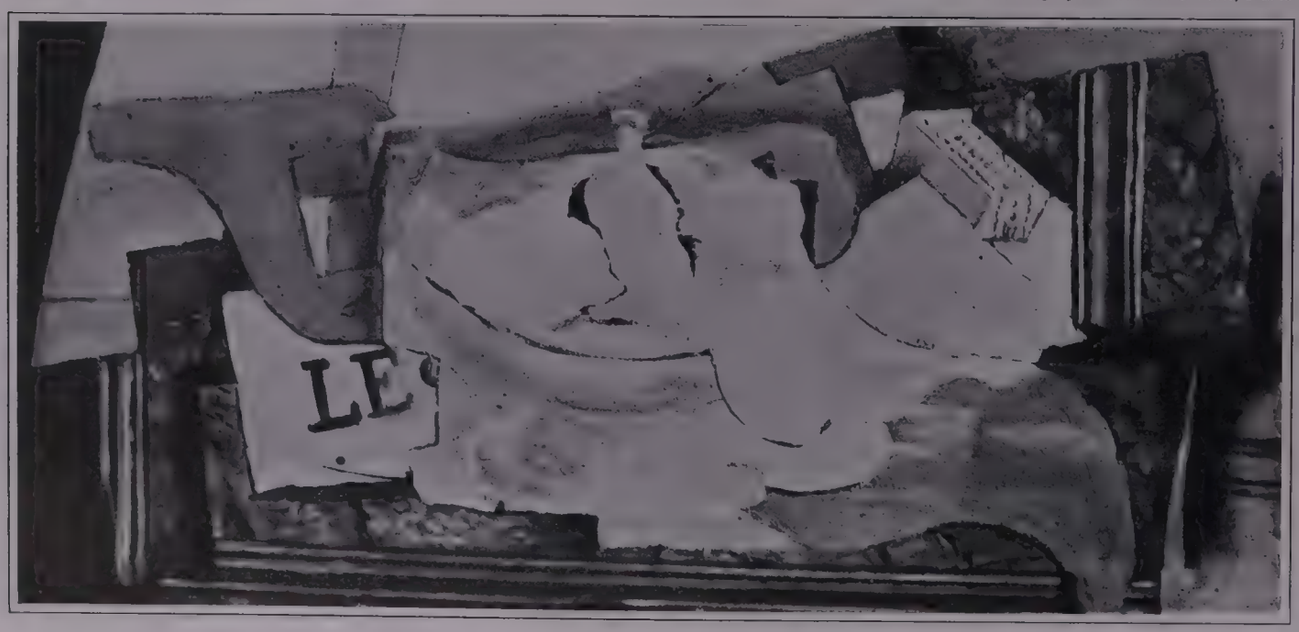
To give an outline of cubist esthetics would surpass the frame of this article, but a few motives will give a key to the doctrine. Besides the dissociation of color and form, previously mentioned, the principle of optical synthesis is one of the most important postulates. Objects which cover each other are made transparent to have the diagram of every object completely traced. Consequently, the diagrams being superimposed in the same plane, the dimensions of the object do not change according to the laws of perspective, which Cubism does not use. The painter gives only a geometrical plane, a real size, without considering the deformations of distance and light. He can create depth, but instead of the subterfuges of lineal perspective and of *clair-obscure* he uses the physiological properties of colors. Black will be always a hole; light blue, always far back; yellow always prominent. I think that these few points indicate that cubist pictures are not an undecipherable confusion. The same kind of scrupu-

lously established order which we find in the production of every great art epoch, in Raphael as well as in Cézanne, was reëstablished in modern art by Cubism. It is even stronger, sharper, perhaps thus better adjusted to the speed and economy of modern mentality. As a matter of fact, on seeing a sculpture of Lipchitz, for instance, the strongest and first reaction is the feeling of order which is given by a bridge, a house, an engine, but amplified by emotional power. Eliminating the spherical form from his works, Lipchitz builds them up with cubic elements. Light now, instead of being softly modulated over spherical volumes, lives in depths and projections, indicating the position of planes in space. In his latest reliefs this function of light is increased by different shades of brick red. In these the possibility of recognizing a represented object is a minimum, but still it exists. The figures of flute players, of Pierrots, are architectural unities, objective and self-sufficient. The model is but an excuse. This is why they never give the impression of deformed, stylized nature, like most of the works of other cubist sculptors such as Csaky, Laurens, Brancusi.

Archipenko left Paris two years ago for Berlin, Zadkine can not decide where to take position and still hesitates around *fauvisme*. Bourdelle, Joseph Bernard and Maillol are the prominent figures among those who try to renew sculpture, not by a new conception but by adapting the forms of previous epochs. Bourdelle's eclecticism is of such large reach that esthetically and emotionally far distant periods, like Greek and Gothic, can equally influence his production. Gifted with remarkable sensibility and unusual manual ability, he can execute everything, but everything a little too easily. The charm and the lucidity of his personality make his influence great in his studio, where an international group of pupils listens to his words, which contain many an important truth of the sculptors' profession. The influence of his works is more dangerous. It leads to a mannerism, which is worse than the extreme teachings of the reactionary Ecole des Beaux-Arts. But there are exceptionally good works in his *œuvre*. I prefer to his big monuments some smaller heads, where the forms reach an extreme purity, where shadows and lights are beautifully disposed with exact knowledge of the material, bronze or stone. Bernard's art is a child of Hellenistic culture. The grace and charm of the caryatyds, portraits, dancers, captured his mind. A good sculptor, the naturalistic details of the human body do not interest him; his fingers are unsentimental. There is but a difference of quality between him and the purest of all—the old Maillol, living retired and alone, still keen on searching out the beauties of round forms. Here, too, one remarks the influence of certain Greek sculpture. But behind these few exterior signs lives the new spirit. These forms possess importance in themselves and not as representative of nature. They fit into each other according to the laws of sculptural and architectural order, and not according to those of anatomy. Nevertheless Maillol's figures are never monstrous. Like the great masters of the Renaissance, he can bring esthetics and nature into accord. Not a living machine to register nature through a temperament and not abstract enough to create only form, he is one of the most harmonious figures in the Babel of modern art movements. Out of this Babel will surge the art of to-morrow.

"STILL LIFE" BY BRAQUE

Courtesy of the Galerie Simon, Paris



When An "Old Master" Is Not Old



"FIFTEENTH-CENTURY" "ANNUNCIATION" OF THE TWENTIETH CENTURY

ITEMS recently published about the Parthenay kings in the Louvre and their alleged subjection to exaggerated restoration seem to have turned some heads. A short time ago an amateur archaeologist, on leaving the Museum, went to the police courts and filed a complaint, charging that he had been cheated out of one franc inasmuch as he had paid to see antiquities and had found that the antiquities were not so antique as he had been led to believe them to be.

Every museum in the world, including the Louvre, must contain restored works, and it also is quite possible that a few spurious ones have slipped into the collections. This is a pity but it is practically unavoidable. One of the most exquisite gems in the old Prado at Madrid is an anonymous "Annunciation" painted in fresco. In pureness of line, in delicacy of handling and in ingenuousness of feeling it is second only to that of Fra Angelico at Florence. Yet, despite its typically Florentine character, this work is not by an old Italian master but by a young Argentinian, Mr. A. . . ., well known in the Latin Quarter of Paris, who a few years ago parted with it for the modest sum of twenty-five douros. If a work of art is to be judged with the eyes and not with the ears, then this one is easily worth the 100,000 pesetas which the Prado paid for it.

—H. S. CIOLKOWSKI.

REVIVING *the Old* BELL PULL

Touch of medieval domesticity given to the modern home by the narrow, colorful, convenient hanging

Mary Harrod Northend

WHAT vistas of enchantment are opened to us as we examine the dancing figures on an ancient bell pull! In many beautiful rooms today one of these pieces of old needlework, illustrative of medieval history, daring in color, lends character to a favorite cozy corner or fireplace grouping, for now, when a person is contemplating the furnishing of his home, he thinks of the bell pull as something more than a contrivance by which servants are summoned. These old furnishings of the "master's rooms," originated during the reign of Queen Elizabeth, have an intimate and associational quality that creates an atmosphere of leisure and comfort in the dwellings where they are used. There is a whimsical pleasure to be derived from the use of a bell pull that can never come from pushing a button.

The decorative possibilities of the bell pull are as varied as the materials and methods employed in making them. The old pieces, many of which may be obtained in America today, were usually fashioned from richly colored, heavy velvets fringed with gold, bits of tapestry, elaborately embroidered silk in brilliant colors or cord of many kinds and sizes, each adapted to the room in which it was to be used. Against the dark



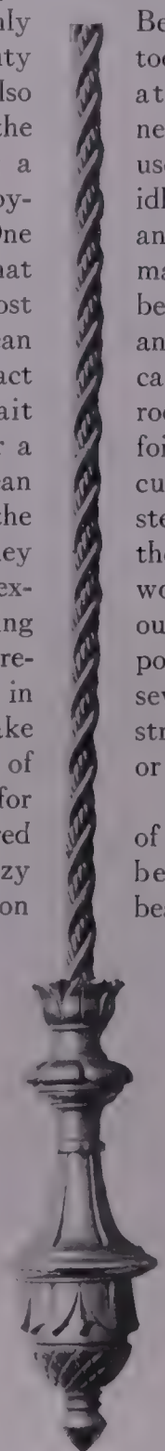
THE TAPESTRY BELL PULL COMPLETES THE FIREPLACE GROUP



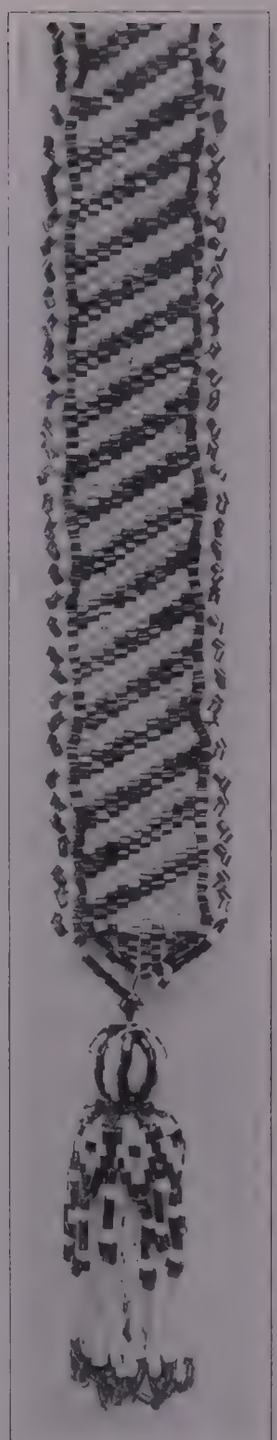
TAPESTRY BELL PULL

background of an oak paneling the deep red and gold of the long, slender strip of velvet added a pleasing note of color and luxury; in other rooms the bright colors and fanciful designs of tapestry or silk brightened the walls.

Although it is not possible for everyone to possess antique pieces, these may be used as examples in creating for our homes bell pulls which have not only the old time beauty and charm but also embody symbols of the present. Making a bell pull is like a voyage of discovery. One does not know what colors will be most suitable, and one can not foresee the exact results which await the labor's end, for a charming bell pull can not be made by the expenditure of money alone, but only by experiment and taking thought of the requirements of the room in which it is to be hung. It is a pleasure to make these bell pulls today because of the wealth of beautiful materials and wonderful pieces for handles in gilt, silver, wrought iron and colored glass that is available. Silk, but not the sleazy kind that would soon hang like a limp rag upon the wall, is most adaptable. An especially attractive bell pull has recently been made by an amateur who chose lemon-yellow silk and decorated it with roses and leaves worked so closely that only a suggestion of the background peered through. For a lining and edging she used jade-green silk, and a Japanese bracelet, used as a ring at the bottom, followed the color of the lining. This, hung against the white paneled walls, enhanced the spirit of early days which she was endeavoring to create in her quaint little room. Black velvet makes a charming background when worked in silks and lined with material of the color which predominates in the design. Bell pulls of this description do not need handles but should be finished with a border of beads, strung to give a solid foundation to the bottom. Beaded bell pulls are today attracting the attention of many needle women, for the use of beads has rapidly come into vogue and there is no lack of material which may be used. A soft blue and gray pull which can be used in the bedroom makes a happy foil for bright chintz curtains and upholstery. The pattern on the pull can easily be worked by marking out diamonds on silk, pointing the edges and sewing the beads in strips between flower or other motives.



ADAPTABLE FOR USE IN A SMALL SPACE IS THIS BELL PULL OF TWISTED CORD IN TONES OF BLUE AND BUFF COMPLETED BY AN OLD BRASS HANDLE



BELL PULL OF COLORED BUGLE BEADS

However, not all of the bell pulls need be embroidered or beaded. One may use, for example, the colorful pieces of Paisley which are so much in vogue at the present time. This material would make a delightful pull for the person who can afford to expend but little money or time. The contrasting tones would harmonize delightfully with the color scheme of almost any room and break the wall space by the hearth. Used in such a manner it would fulfill its double purpose of decoration and utility. Twisted cord is also a popular material for pulls, and these are very ornamental when finished with a brass acorn or a glass knob.

THE ART OF DAVID ERICSON

Self-taught as a child and later a pupil of Whistler, he has won a reputation as a painter of poetic nocturnes

LULA MERRICK

MANY artists and students of great pictures have agreed that a man's character is revealed in his art, and so often has the truth of their theory been proved that connoisseurs have come to accept the statement without qualification. If a painter is sincere, it is there in his canvases. If he is spiritual and reverential, these qualities send forth their messages. If he is material, aggressive, or ambitious to paint pictures that will "sing" in exhibitions, his canvases ring with his intention. If love, capacity for sacrifice, poetry, imagination, sympathy and understanding are woven into his subjects, they never fail to elicit a response from those who view his work, whether these be educated in art or have only the culture of the man in the street. An artist's outlook upon life, his dominant emotions and the manner in which he has reacted to the world's treatment of him, however he may camouflage them in conversation and in social life, can not be hidden in his art. It is his soul that guides his brush, and what he knows and *feels* is as patent in his work as the sun's mottling upon a delicate fabric. In *Painting and the Personal Equation*, Charles H. Woodbury wrote that a man's character can be so reconstructed from his paintings that the image is infallible.



"EARLY MOON-RISE" BY DAVID ERICSON

With these facts in mind, let us make the acquaintance of David Ericson, best known as a painter of poetic moonlights and nocturnes. These, with their sensitive color, mysterious atmospheric envelopment and tender regard for nature in her most romantic moods, bespeak a truly artistic soul, a character gentle and sincere. In them, too,

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are unerring draughtsmanship, power of presenting themes with conviction, understanding of composition, refinement in selection and evidence of hardly won technical knowledge and of the determination and fortitude with which he has faced physical affliction and mental strain, never complaining, struggling on for the love of his art and retaining through every trial the smile and kindly word that have won him countless friends. To know him completely, as man as well as artist, one must meet him in his home in Provincetown, Massachusetts, where all the year around his personality and that of his wife and their artist-musician son form a center of cultured sociability that is most evident at their Sunday evening at homes. Here one hears musicians, poets and other writers. Here last winter was formed a little orchestra of musical members of various professions. Music, however, is not the only avocation that Ericson has embodied in his life studies. He has experimented with every form of art expression, believing that the more he cultivated his mind, the greater would be the appeal of his canvases. He is not only a reader and a student of human nature; he is also a thinker and tolerant. His mind is big and his heart is generous.



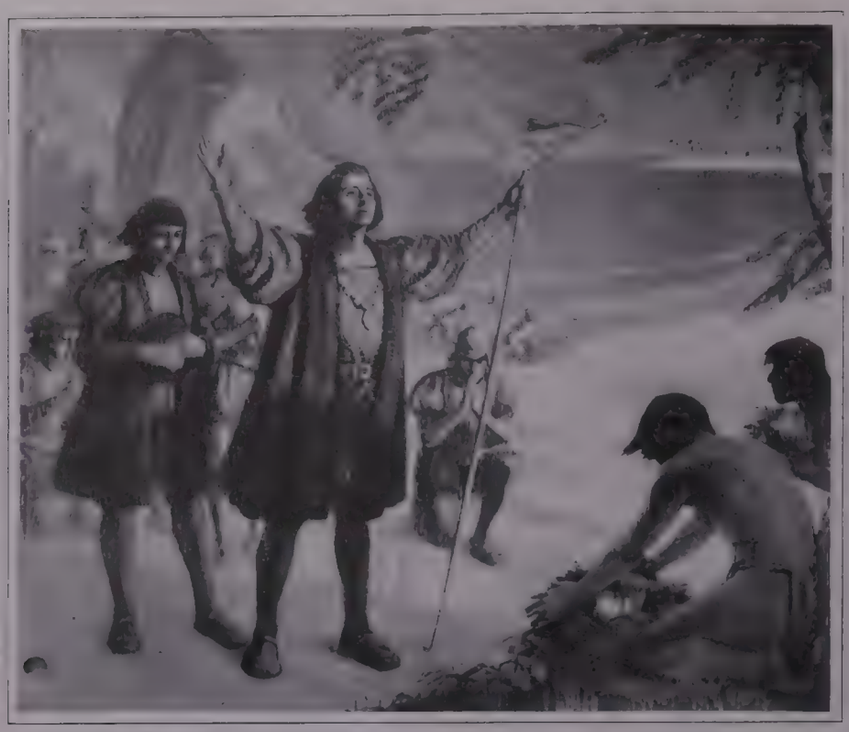
"THE LAND OF DREAMS" BY DAVID ERICSON



"WINTER DAY" BY DAVID ERICSON

Mr. Ericson was born in Sweden. His father, a merchant in Stockholm, came with his family to America when the boy was five years old and became a citizen of the United States. He did not reach financial success here until he was at middle life, but he was a man of sturdy, serious character, and his son plainly inherited from him the honesty of purpose and the stability of character that have enabled him to reach his goal through a field beset with many hardships and much sacrifice.

It was in the vigorous West that the lad grew up, learning the customs and the ideals of the country which was now his own. When he was ten years old an illness confined him to his room more than a twelve-month, and it was in the long period of his slow convalescence that his art instincts first became manifest. In the evening, alone in his bed, he would watch illusive shadows in the fading light, and because of the fantasies that he could weave about them he grew to love this time the best. Then imagination ruled; then sprites and phantoms told stories of the spirit world, of the mundane sphere, of great ships, of armies, of the sea, of mountains, of cities, of his future when he should be well. These ghosts of his imagination became real friends to him, and one day, before he attempted to draw with a pencil, he began to cut silhouettes of them from white paper. His mother thought them wonderful and encouraged him in his amusement; so he continued to practise until his little paper cuttings became a form of fine craftsmanship. His mother showed them to a local dealer in framed prints, and the dealer accepted several of them on consignment and found that they sold readily. Thus encouraged, the boy, as he grew stronger, began to draw. He made pictures of trees, houses, animals, hillsides.



"COLUMBUS," MURAL DECORATION BY DAVID ERICSON

When he could walk outdoors again, he studied horses and oxen, and presently his pictures, which he had made entirely without instruction, found buyers in neighboring towns and cities and he was soon able to make a fair living. When he was twenty-one he had enough money saved to come to New York to study at the Art Students' League, and there for the first time he saw pictures by Whistler. It was that master's nocturnes that most appealed to him because they were the perfection of his boyhood dreams. To study with Whistler became an obsession with him, and he made illustrations for magazines and painted posters, stinting and saving against the day when he might go to Paris. In a few years he acquired sufficient funds to satisfy his ambition.

Arriving in the French capital, Ericson went straight to the Museum of Luxembourg where hung Whistler's "Portrait of My Mother." The great artist had accomplished that which so many times his student worshipper had tried to do. The young man remembered his own mother sitting against the wall of his room in his helpless days with the evening light revealing only the big masses of her dress and the luminous oval of her placid face. He was enthralled, and as soon as arrangements could be made he entered Whistler's classes, there to make rapid progress, having found a master who could understand his ideals. Whistler taught him the value of "painting his pictures on his palette" before putting brush to canvas, declaring there could be no accidents in color and that color was a science. The young man studied with Whistler three years, admiring him and enjoying his whimsicalities. He studied not only the mysteries of the values of light and the phases of technique, but also the anatomy of animals and the human form, this in the studio of M. Fremet, then the best pedagogical *animalier* in Europe. His boyhood acquaintance with oxen and horses gave him a knowledge of their character, so that, with his studies perfected, he knew them "from the bones out." This knowledge was of inestimable value to him in a recent work, the painting of six murals for a new high school in Hibbing, Minnesota, a structure erected by the residents of that prosperous town of less than seven thousand inhabitants at a cost of more than two million dollars to be not only a center of education but a social center also. In the auditorium, floored with mosaic and studded with marble pillars, his murals depicting the beginning and the course of American history serve as proof of his talent and skill. And although the subjects are realistic—"Columbus Discovering America," "Signing the Declaration of Independence," "Moving Westward," "Fur Trading," "American Citizenship" and "Logging"—there is throughout the series evidence of that poetry that is seen in his moonlights. The opalescent tones that envelop his landscapes cast their rosy light about figures, animals and accessories in such a way that his work constitutes a new manner of painting mural decorations.

Speaking of Whistler, Ericson relates an anecdote of the master which he says he never has seen in print. It is that in his studio Whistler once was mixing paints in an effort to get a certain tone. He used a dozen brushes, a clean one for each experiment. The class watched him eagerly. Finally he said, "Gentlemen, does any of you know what I am trying to do?" "Yes," the class chorused. "Thank you," he said. "I'm darned if I do."

In all his work Ericson reflects the poetry of his own soul, deep and sincere, and however much his admiration for Whistler may be noted in his art, his patience, love of his profession and reverence for nature are qualities that can not be acquired from any master, be he ever so able. It is these assets that give Ericson's painting a personal aspect and show his mastery of his art.

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BELLOWS *as an* ILLUSTRATOR

Making of story pictures only a lesser phase of the profession which he chose, spurning career on diamond

LOUIS H. FROHMAN

HERE IS the story of a little boy who, at seven years of age, found the laws of the universe to be unjust—even in Columbus, Ohio. This conclusion was impressed upon him by the weighty argument of the sturdy bulk of another little boy, who was seated triumphantly on George Bellows' chest at the end of a childish wrestling match. Indeed, there could be no justice if another boy of his same age were stronger than was George himself. George's aspiring young soul was not content to acknowledge any of his small companions as being more capable in any way than was he.

Such a seemingly trivial incident as this revealed the traits of character which have spurred George Bellows onward through life to ever higher achievements, until the merit of his work, in his chosen sphere of art, has found recognition in the award of almost every coveted prize that the American field of art has to offer to the ambitious.



GEORGE BELLOWS — *Photo by Nicbolas Ház*

At the time of the wrestling match, however, art was not one of George Bellows' ambitions. It required no effort upon his part to excel his small schoolmates in drawing. This came to him so naturally, in fact, that when he went to kindergarten at the age of four years, his teacher styled him "the artist." As he could always draw and paint better than the other boys, this did not appear as coveted an attainment in his eyes as did acknowledged leadership in athletics. To his sorrow, he was an indifferent baseball player when a little fellow, and although he could qualify only for the out-field, his enthusiasm led to his becoming manager of a neighborhood team. Gradually, his ambition and perseverance improved his playing to such an extent that before the end of high school days he was quite the equal of his team mates, and he "made" the 'varsity team in his freshman year in college.

While he was absorbed in making progress in athletics, the demands of school and college papers did not permit the young man's artistic talent to lie dormant. All his spare moments were busily employed in making cartoons and illustrations. Mr. Bellows declares that this early work was atrociously poor, for he had never received any instruction in art. His drawings, however, must have revealed his talent more clearly than he will admit, for he was engaged by the *Ohio State Journal*, during vacations, to make sporting cartoons for its pages.

As college days drew to a close, Bellows' interest in art increased to such an extent that he actually refused the offer of a career as a professional baseball player in order that he might go to New York and study painting. His father had been a prominent figure in the civic life of Columbus many years, and his ambition for his son was that he should become a banker in the city of his birth. When, however, it became clear that art was to be the young man's chosen career, there was no parental opposition, and George Bellows journeyed to New York to take up painting under Robert Henri.

The success in drawing that had come to Bellows so easily at home had led him to hope that he had a good foundation upon which to build. Whatever illusions he had as to his pro-



DRAWING BY GEORGE BELLOWS

ficiency, however, were immediately dispelled by his instructor, and he found that he had to unlearn everything that he had acquired except the ability of his trained eye to perceive form and proportion. Through the influence of Henri, "a great, artistic philosopher and the greatest teacher alive," Bellows in the three years spent with him learned far more than the technique of his art. He gained an appreciation for the best in literature and music, as well as in painting. If it had not been for his genius for expressing himself through his brush and pencil, Bellows might well have become famous as a scientist, an educator or a preacher. He has the analytical reasoning processes of the philosopher, the aspiring mind of the idealist and the skilled hand of a craftsman; all of these vitalized by a powerful and vivid imagination. Illustration is but one phase of his work, as is the making of lithographs. His most noted achievements are his paintings. Among the latest of these are "Emma and Her Children," which won the first William A. Clark prize of two thousand dollars at the ninth biennial exhibition of contemporary oil paintings at the Corcoran Gallery of Art in Washington last December, and "Crucifixion," shown subsequently at the display of the New Society of Artists in New York. Other noteworthy canvases from his easel are "Eleanor, Joan and Emma," which won a prize a year and a half ago at the Art Institute in Chicago; "Polo Crowd," "Men of the Docks," "Up Hudson," which is in the Metropolitan Museum of Art; "North River," in the Pennsylvania Academy of the Fine Arts, Philadelphia; "Snow Capped River," at Telfair Academy, Savannah, Georgia; "Polo at Lakewood," owned by the Columbus Art Association, of Columbus, Ohio; "Blackwell's Bridge," in the Toledo Museum of Art, Toledo, Ohio; "Summer City," at the National Arts Club, New York, and "Love of Winter," at the Art Institute, Chicago. Another painting, "River Rats," won unusual distinction for Bellows. He was still a student at Henri's when he painted it. Henri saw it and said: "You ought to send that to the Academy" (the National Academy, then about to hold one of its annual exhibitions). To the Academy it went, and it was accepted and hung—the first Bellows ever shown publicly. Not until later did it appear in the students' exhibition at Henri's.

In his use of color there are rich, vibrant tones, distinctly Mr. Bellows' own. He considers color as an elaboration, however; secondary in importance to the drawing. He argues that one does not dream of color but of form. He is therefore most keenly interested in black and white, which is fortunate for the fiction-reading public as it leads him to make many striking contributions to the field of magazine illustration. His method of illustrating a story is to read it through, "freezing" in his memory, as it were, the pictures that are conjured in his imagination. If a story lacks



"PUNCHINELLO IN THE HOUSE OF DEATH" BY GEORGE BELLOWS

Courtesy of The Century Magazine

pictorial value, some abstract thought in it may still furnish the germ of a picture.

Mr. Bellows believes the commercial aspect of illustration to be an excellent influence toward better art. True, the illustrator condescends to take a definite order for so many drawings at a stipulated sum, said drawings to be delivered within an agreed time, but the very necessity of fulfilling the commission according to its terms is the incentive that has produced hundreds of fine illustrations that in all probability never would have been created otherwise. The financial incentive in art is a constructive force, but only when used to start the cog-wheels of thought; when the artist has once begun his task, his motive must be "noble," not mercenary. An artist's work must reflect his own individuality, otherwise it becomes but a copy of another's creation.

Mr. Bellows regards the illustration, or "story picture," as art of quite as high a type as the portrait, landscape or more abstract subject. But there is a pitfall in the story picture for the unwary artist. Mr. Bellows warns that there is danger of limning some described action and calling it a picture. For example, the novelist may recount that the hero kissed the heroine on the terrace by moonlight. To merely repeat this bare statement by visualizing it in a picture is not fulfilling the possibilities of the illustrator's art. As Mr. Bellows inspiringly puts it: "The great illustrator must be interested in the noble order of form; the noble order of light, and the noble order of sensation." When the artist illustrates the scene on the terrace, the lover must typify to him the strength and the nobility of all mankind, and the girl must reflect the tenderness of all womanhood.

Illustration is not just an elaboration of Indian picture-writing, not merely something to take the place of words to describe graphically a given action or incident. Illustration as exemplified by Mr. Bellows allows the reader much freedom for his own imagination. It conveys the atmosphere of time and place and character, rather than a photographic portrait. True types in illustration are essential, but a too definite characterization of an individual prevents the reader from forming a



FROM "THE HOUSE OF LA MILLEAUSE" DRAWING BY GEORGE BELLOWS

mental image for himself. An actual photograph is the extreme example of illustration narrowed down to the fixed, matter-of-fact likeness of one individual. The result is certain to be disappointing, for it robs the author of his opportunity to create the ideal of his character in the reader's mind. On the other hand, Greek sculpture has lasted through many centuries as a standard of nobility and beauty because each statue represented a composite ideal; not an individual portrait. Into the serene face of a Venus, each man's imagination can project the likeness of his own beloved according to his own spiritual capacities.

Mr. Bellows puts his whole soul into his art. If ever a drawing or a painting were what he asserts it should be—the expression of the artist's individuality—this is true of his own work. He has an intensely creative imagination but the analytical mind of a scientist. He typifies science as "an effort to gain a working conception of things we believe to exist." He constantly strives to learn more about his own work, and he believes that nothing can be taught but that everything must be learned. One learns both consciously and unconsciously. Mr. Bellows considers that Charles Darwin was as much a creative genius as he was a scientist. It was his highly developed imagination that permitted him to see a thread of connection between a tremendous number of seemingly unrelated facts and thus to work out his theories of evolution, each step leading him to further conjectures, the proof of which he would then proceed to find. The artist's task, as defined by Mr. Bellows, is kindred to that of Darwin. He must obtain in his compositions a pleasing relation between many unrelated objects. An artist who is about to paint a landscape may see a delightful woodland scene before him. If he is to make a successful picture, however, he must bring harmony out of chaos. The scene is made up of a thousand nondescript objects, not planned by nature to belong together. Living violets are trying to force their stifled way from beneath the fallen trunk of a dead tree; green slime at the edge of a stream clings to the roots of a tall willow tree that is millions of years farther advanced in the scheme of plant development; a swarm of ants comes up from their abode in the earth to attack the carcass of a sparrow, just fallen from the sky.

Mr. Bellows finds such contrasts in nature to be incongruous, many of her creations having only one thing in common: their universal subjection to the law of gravity. It therefore rests with the artist to create what might be termed an abstract life in his painting, weaving together the animate and the inanimate, producing a definite relation among the various elements upon his canvas. The most superb example of things that "belong together," Mr. Bellows maintains, is the living body.

Mr. Bellows' definition of the artist's mission is inspiring. He describes it as "the mystery of giving life to space." By this he means that the successful picture is the organization of space, so adjusted as to be comparable to the related parts of a living thing. It will be seen that he himself obtains his effects consciously; not by chance, nor from inspiration alone. He greatly values inspiration, however, as a force toward superlative achievement. He defines inspiration as the marshaling of all one's faculties, including those which we are unconscious of possessing. A critic, in view-



FROM "MEN LIKE GODS" *Courtesy of Hearst's International Magazine* DRAWING BY GEORGE BELLOWS

ing one of Mr. Bellows' paintings, might describe how each effect was obtained, yet he might be quite mistaken. One may speculate logically as to the processes by which a man might have arrived at a certain result, but one can never be sure that the man actually achieved his end in that manner. Mr. Bellows could deliver an elaborate lecture as to his procedure in painting a certain picture, and by following his own recipe he might *almost* reproduce it. There would, however, be elements which he could not duplicate; mysterious effects resulting from the subtle mental power which we term inspiration. Some elements in the second picture might be better than those in the original, but analysis of method and formula would never make the two canvases identical.

A last glance at Bellows—the man who has learned through accomplishment. It is an axiom with him that there is inestimable power in the driving force of necessity, and he has painted a complete portrait in a single day when his subject could give him only one sitting.

INTERNATIONAL STUDIO

OLD CHINA FROM CHELSEA

Wealth of artistic figures produced in one factory in England in a few years nearly two centuries ago

Mrs. Gordon-Stables

OF THE earliest beginnings of the Chelsea china factory, little definite is known. Tradition has it that the year 1730 saw its inception under the ownership of one Charles Gouyn, but for the purposes of collectors it dates no further back than 1745, by which year Continental factories were beginning to protest the importation of Chelsea porcelains into their own countries. These pieces were frankly following in the footsteps of the rival factories and betrayed few points of individuality of their own. By 1749, the Chelsea factory had passed into the management of Nicholas Sprimont, a picturesque Flemish silversmith who had taken up residence in Compton Street, Soho. A flamboyant personality had this silverworker of Falstaffian proportions, and when he drove abroad with his chariot and pair, all the town turned out to view him. A similar flamboyance is noticeable in the details and bases of his porcelains, the escalloped edges, shell and coral decorations in high relief, gilt scrolls and wave-like ornaments, of which all suggest the influence of a craftsman with a keen eye to effects upon his probable customers.



CHELSEA GROUP REPRESENTING A CHINAMAN ABOUT TO CHASTISE A SMALL BOY (CIRCA 1745)
In the Victoria and Albert Museum, London

Old Chelsea figures may be roughly divided into four periods—those of the impressed triangle, the red anchor, the gold anchor and the raised anchor, respectively. Also belonging to the earliest period must be classed a large number of unmarked figures, similar in theme and treatment to the marked specimens. In the case of these unmarked pieces, confusion with the products of the Bow factory is likely to arise, since in subject and decoration there is often close resemblance. This is explained by the fact that a good modeler, like a good painter, was in great request by all the factories and in consequence worked for more than one master, using for each the identical patterns and tints that he used for the others. The presence of a square hole at the back of a figure at once identifies it as of Bow, not Chelsea, for this points to its adaptation to the purpose of a candelabrum, a practice never followed at Chelsea but extremely prevalent at Bow. The soft paste of Chelsea should also serve to distinguish it from the harder paste of Bow. The gold anchor period is commonly regarded as the finest epoch of "Old Chelsea," firstly because the modeling had by then become bolder and freer; the paste, clearer and smoother; the color, softer, and the use of gold, rich yet free from the indiscretions of the later pieces. It is thus, perhaps, the more remarkable to find in the early red anchor group (illustrated in color), grouping, tinting, modeling and expressiveness unrivalled by anything that can be discovered among the later specimens. This unusual group, from the collection of Messrs. Stoner and Evans, of King Street, Saint James's, London, to whose courtesy we are indebted for permission to reproduce this and the other pieces shown in color, is attributed to the year 1753, at which time the Chinese influence



PAIR OF CHELSEA FIGURES WITH BASKETS; NINE AND ONE-QUARTER INCHES HIGH
Courtesy of Stoner and Evans

made itself markedly felt in the output at Chelsea. Remarkable for its size—it measures fourteen and one-half inches in height and has a base of a foot—there is a peculiar grace and elegance in the treatment of the figures, which, although consistently Chinese in features and dress, yet display flesh tints and decorative details that are distinctively of the West. The movement of the limbs is especially free, the general expression is vivacious, the use of color is light and delicate.

A direct attempt to copy the white porcelain of the East was made in the very early group, "The Chinaman Chastising His Child," which is in the Victoria and Albert Museum. It differs, in spite of its Chinese inspiration, from the pair of Chinese figures holding perforated flower-stands in that no attempt was made to combine the theme with the features of Chelsea china. In the latter case, the Eastern oil jar became translated into a sort of hybrid vessel, a concession to the vase idea of the Chelsea potter, and the Sprimont silverwork base was introduced. The perforated tops of the jars are characteristic of Chelsea and appear also in figures in connection with fish-baskets, pedlers' packs and so on. If the modeler could adapt his figures to the purpose of displays of flowers or sweetmeats, he had introduced an element of practicality. The adaptation of a figure to an arrangement of fresh flowers still further appealed, since this accorded well with posies which were often introduced to conceal a flaw in the firing.

CHELSEA FIGURE OF HARLEQUIN WITH BAG-PIPE
Courtesy of Stoner and Evans



That Sprimont took into his employ several

workmen from Venetian factories, probably obtained for him with the assistance of his patron, the Duke of Cumberland, is suggested by the prevalence of themes and characters taken from Italian comedy and pantomime. An early version of "Seated Harlequin Playing a Bagpipe" bears

The theme of the four seasons was one that greatly intrigued both potters and painters of the Eighteenth Century. Again and again we come across spring, summer, autumn and winter, sometimes in couples, as in the illustration in colors; sometimes in four single figures, each bearing its



"LEDA AND THE SWAN" CHELSEA GROUP AFTER A PAINTING BY FRANÇOIS BOUCHER

Courtesy of the Victoria and Albert Museum, London

the raised anchor mark of the first period. It is interesting to compare this with the more evolved version of a piping figure of the gold anchor period, a companion figure to the masked lady, who, with her tricorne hat, striped skirt, drum and sword, often appears among the sets of masked *dramatis personae* drawn from Italian drama. Also from Messrs. Stoner and Evans' collection comes the scene from Italian comedy showing Isobel, her gallant and a jester, whispering sweet nothings beneath that "boccage," or frame of leaves and blossoms, which was so frequently employed as a background for groups as well as for single figures. The piece belongs to the late gold-anchor period.

appropriate emblem. In the group in question, one of a pair and from the gold-anchor epoch, spring is casting posies of flowers at the winter that she is supplanting. The lavish use of gold, the high relief of the ornament, the harmonious combination of colors, and above all the mastery of modeling point to the hand of Louis François Roubiliac, a French sculptor whom Sprimont introduced into the Chelsea factory almost immediately on his own arrival. Roubiliac had trained under Balthasar in Dresden and under Couston in Paris and was exactly the man whom Sprimont needed to raise the calibre of Chelsea's output. Gifted with remarkable facility and fertility of



Chelsea Porcelain Group Representing Chinese Musicians

Courtesy of Stoner and Evans, London



One of Four Chelsea Porcelain Groups Representing the Seasons

Courtesy of Stoner and Evans, London



Chelsea Porcelain Group Representing a Scene from Italian Comedy

Courtesy of Stoner and Evans, London



CHELSEA FIGURES OF CHINESE CHARACTER

Courtesy of Stoner and Evans

invention, he soon became the presiding genius of the factory, and under his aegis the figure work in particular reached its zenith. The mark of an incised "R" is generally regarded as a sign that the piece is from Roubiliac's model, but this evidence needs to be regarded with a certain amount of caution since it appears occasionally on examples which obviously were taken from foreign artists, such as Boucher and Teniers. Roubiliac was too great an artist, as well as too versatile a genius, to go to other men for inspiration. We are therefore bound to conclude in such cases that the initial stands for the name of some other modeler. However this may be, and in spite of the tradition that both Bacon and Nollekens worked for Chelsea, we are fairly safe in assuming that the finest models are Roubiliac's work.

An example of a Chelsea group, frankly taken from a painting by François Boucher, is the "Leda and Swan" belonging to the Victoria and Albert Museum. This is contrasted there with a Sèvres group in biscuit porcelain based on the same original. The Chelsea artist substituted, however, a little Cupid for the Boucher nymph, feeling, no doubt, that the smaller mass would throw into finer relief the pretty modeling of the central form. This close adherence to Sèvres principles—by 1760 the influence of Sèvres far surpassed that of Meissen—was not limited to either theme or technique. It obtained also in regard to coloring, and it is strange to note how, in attempting to reproduce the tints adopted by the sister factory, Chelsea succeeded in evolving others which she eventually made peculiarly her own. The characteristic Chelsea claret crimson, for instance, was merely an outcome of her endeavor to copy the typical *rose du Barri* of Sèvres, just as her particular shades of pea green, turquoise blue and yellow resulted from her attempts to copy the tints proper to the French factory.

During the whole of Sprimont's directorship—he retired in 1769 because of lack of health, after which time the works were taken over by William Duesbury, of Derby, and the age of Chelsea-Derby began—he was occupied in the endeavor to improve both paste and glaze. The early body had been grayish in tone, while the glaze was coarse and inclined to choke the modeling. Gradually he succeeded in clearing and whitening the body, so that by the time that the gold-anchor period had reached its zenith, it had gained a chalkier tone, and a smoothness of surface that was almost akin to that of glass had come to the glaze. Occasionally one finds

"tears," or small pools of glaze, that collected, owing to the thickness of the mixture, in the middle of a flat space; sometimes there are "moons" in the paste, irregular in position and translucent in character. These are due to the vitreous "frit" of which the paste was largely composed and which was kept coarse to facilitate the maintenance of shape.

If we compare the Chelsea glaze with that of Worcester, we shall find it less creamy in tone; if we compare it with that of Bow, we shall find it less hard. The Chelsea body, if treated with a file, will powder; it is so soft that it will admit of no re-firing. This softness serves as a useful means by which to distinguish fakes, which are invariably hard as regards paste, while in respect of modeling they are more accurate and mechanical in type.

CHELSEA FIGURE FROM ITALIAN COMEDY





CHELSEA FIGURE FROM ITALIAN COMEDY

The Chelsea pottery had a comparatively short life—barely forty years in all—but owing to the immediate popularity which met its ware, its output was considerable. It is said that both dealers and private folk would line up at its doors to await the completion of the pieces and that King George II, one of its most enthusiastic patrons, gave large commissions and so far interested himself in its welfare as personally to obtain for it skilled workers from Saxony and Brunswick. It is perhaps the happy combination of foreign influence with native charm that gives to Old Chelsea its peculiarly alluring character.

INTERNATIONAL STUDIO

PAINTED POEM of ATLANTIS

"Lost Continent" pictured in a series of canvases by Nestor Martin Fernandez de la Torre, a Spanish artist

Ballesteros de Martos*

THE popular, noisy success that Mariano Fortuny won—a success so great that no one has yet equalled it—brought the result that a lot of bread-and-butter painters, imitators of David and Delacroix, gave up their old manner of painting and devoted themselves diligently to trying to copy the technical virtuosity of the creator of "La Vicaria." They did not see or understand that which was constructive and progressive in the vast and heterogeneous output of that astonishing Catalanian; they were blinded by the dazzling effronteries of that genius so frequently imitated for the applause of the multitude, and the result was that a new period of decadence clouded the renown of Spanish art. Fortunately, however, the reaction was quick to come, and powerful, and it expressed itself in two forms at the end of the century: one based upon naturalism; the other based upon the great masters of our Renaissance.



"THE POEM OF ATLANTIS—DAWN" BY NESTOR FERNANDEZ DE LA TORRE

Sorolla, confronted with the stupidities which his fellow workers were creating, declared his personal independence, and, sustained by his vehe-

*Translated from the Spanish by Edna Worthley Underwood for printing in the United States with permission of the author, editor of a Spanish magazine and regarded as the chief authority on the modern movement in art in Spain; not printed elsewhere. Illustrations from photographs selected by the artist for this purpose.



"THE POEM OF ATLANTIS—MID-DAY" BY NESTOR FERNANDEZ DE LA TORRE

ment and exuberant temperament, voiced first the cry of rebellion, which echoed in those days as the cry for life for Art. For Sorolla, henceforth, painting must seek its existence in light, in color, in atmosphere. They must throw away the old red flag of the bull fighters, their old technical aids, insincere dexterities. They must throw out of the studios the rubbish, such as the painted and decked out wooden horses, the bull fighters' cloaks of the arena, the huge pottery jars, Spanish ceramics, paper flowers, and tinsel, for the purpose of painting atmosphere. One must surround oneself with living models and must study directly from nature the phenomenon of light. Sorolla, in fact, was like a person, living for a long time in a habitation closed and shuttered, who insisted suddenly upon throwing all the windows wide open and letting in the sun and air. Zuloaga, on the contrary, thought it was vain and useless to attempt to rival the objectivity of nature. He believed that, with the few and insufficient means at the disposal of man, it was absolutely impossible to make nature over again with exactitude, to make nature conform to the space of a framed picture, and that the only hope was, instead, to attempt to interpret her.

When the battle of the two different schools was at its height, and each leader was attempting to enforce his individual ideas, however contradictory they might be, upon his followers, the great and impassioned personality of Nestor Martin Fernandez de la Torre arose in the world of art. The inclination of his temperament and his education forced him into the road which he



"THE POEM OF ATLANTIS—TWILIGHT" BY NESTOR MARTIN FERNANDEZ DE LA TORRE

was to follow, because his paintings do not show a trace of influence from the man who was his first important master, the landscape artist, Meifren. His native tastes and his intuition guided him away from the aggressive, powerful, but somewhat inelegant canvases of the Master of Valencia. He saw at the same time in the Basque (Zuloaga) pictorial concepts and certain attractive principles which he might follow. In Fortuny he saw and understood that artist's love for the inanimate accessory, the love of placing his figures in the midst of luxurious and costly objects, to such a degree that his figures became, in time, almost secondary. He saw Fortuny's love for velvets, silks, rich hangings, furniture, objects of art. Soon this inclination began to manifest itself in him and to assume large proportions.

Nestor could not accept *in toto* the art of Fortuny as a model because, in his opinion, the subjects were too frequently trivial. Neither, on the other hand, could he consent to be an abject follower of Zuloaga, great as that painter is, because his ardent African imagination and his sumptuous personal tastes found the Basque artist sometimes harsh, dry, severe. Within Nestor there was hidden a strongly individual genius, which, subconsciously, had been guided by what he had seen in his boyish years of apprenticeship and study, and which he realized fully for the first time when he found himself face to face with those prodigious Flemish masters of the old days. He understood and estimated all the joy, the sensuous sumptuousness, the color, the powerful, vital line of men like Rubens and Van Dyck; he

understood, too, the detailed exquisiteness of the Primitives, and all the aesthetic value, the practical wisdom in art, of Brueghel, Van Eyck, Metsys and Memling. They echoed thunderously in the deeps of his nature, which was exalted, filled with imagination and discontent.

Nestor is an artist by birth and not by training. He possesses a temperament so rare, so individual and powerful, that creation in one art is not sufficient to satisfy him, not sufficient for the outlay of his energy. He is not only a master painter but also a master of the sketch and of engraving. He amuses himself, too, with ceramics. He is devoted to all the decorative arts. He designs beautiful clothes for women. He is a skilled worker for the goldsmith. He is enchanted with enamels and their producing. It is all but impossible to give a list of his manifold activities. Great women artists wear robes which are the result of his dreaming. He makes fans as wonderful as those of the old Chinese. He designs combs in pearl and tortoise-shell necklaces and collars of gems. He is interested in designs for books.

Nestor is a baroque and imaginative genius. His natural inclination is toward the sumptuous. This is shown at its height of excellence in his big masterpiece, "The Poem of Atlantis," an extended series of decorations. Nestor was born in the ancient Islands of the Blessed (*Islas Afortunadas*), now known as the Canary Islands, which are perhaps visible remnants of Atlantis, the continent that sank beneath the waves. The sea which sweeps between the Canary Islands and Morocco was his cradle, his childhood playmate. Here he swam and played day after day with other boys of his own age. Here he learned to know the tropic water under all its lights, under its every appearance, both of day and night. The legend of the remote origin of the Canary Islands, which is the legend of Atlantis, was told to him in his childhood and it left an ineffaceable impression upon him. It made him impassioned for that blue and gem-like ocean in whose depths was supposed to sleep the continent, upon a tiny fragment of which he was born. From this love came this superb pictorial poem of the brush, because, since he was a poet, he must sing of the thing he loved.

This huge painting is in twelve parts, with subdivisions having as generic titles "The Hours," "The Tides," "The Winds." It is something superb in color, imagination and drawing. It possesses all technical excellencies.



"THE POEM OF ATLANTIS—NIGHT" BY NESTOR MARTIN FERNANDEZ DE LA TORRE

The ROMANCE of a CHALICE

Religious relic buried for centuries at Ardagh is eloquent of the genius of the old Irish artificers

EILEEN BUCKLEY

IF AN EPIC should be written centering on a sacred vessel of great magnificence that had been lost to a race for a thousand years and recovered at the end of that period quite by accident, most readers would regard the story only as a fantastic invention. Such a theme, however, would be based on fact should the poet weave his fancies round that glorious incarnation of early Celtic art, the chalice of Ardagh. A radiant tribute to a nation's vanished past, this treasure now reposes in the Dublin National Museum. Pronounced by art critics to be the finest communion cup in existence and representing an achievement in craftsmanship that has never been excelled, the chalice has a history that is veiled in deepest mystery and probably will so remain.

Sometimes Irish relics bear the name of a king or ecclesiastic for whom they were wrought, or perchance an inscription begging a prayer for the craftsman. By these means the origin and history of many articles have been traced. No such identifying mark is found on the chalice of Ardagh, and the date of its construction is indicated chiefly by the method of handling the metals and by the use of certain ornamental patterns which are never seen in work executed later than a definite known period. Opinions differ as to the time when the chalice was made, but all are agreed that it represents the finest class of metal-work ever produced in Ireland, where art is regarded as having reached its climax about the end of the Tenth Century.

Like many another historic treasure, the chalice lay buried in the earth an unknown number of years and was brought to light through the merest chance. In 1868 an Irish lad was digging potatoes in a field not far from the town of Ardagh, County Limerick, and his spade struck something hard. Proceeding to investigate, he discovered the vessel embedded in the earth about three feet beneath the surface. A long, rough flagstone lay on one side of it, and in the vessel were four silver brooches and a bronze bowl. With the exception of one of the pins, all the articles belong to the same period.

In this connection attention is directed to the fact that toward the close of the Eighth Century marauding bands of Danes began their invasions of Ireland, persisting for more than two centuries in ravaging the country. During that time almost every Irish church and monastery held a treasure of gold and silver objects, fashioned by skilled and reverent hands. The pagan Danes, hating everything connected with Christianity, took special delight in the fact that religious institutions were rich sources of plunder. They destroyed anything which they thought not worth carrying off—that is, anything that could not be melted for the gold or silver in it. This type of vandalism explains in

THE CHALICE OF ARDAGH, ITS GENERAL APPEARANCE AND ORNAMENTATION IN HOLLOW OF FOOT

Photo from The County Louth Archaeological Journal



part the scarcity of the remains of the noble handicraft in which Ireland stood preëminent among European countries prior to the Twelfth Century.

Aside from the matter of historic interest, the chalice has attracted the serious attention of craftsmen all over the world because of the fact that it represents practically every branch of metalwork and embraces several distinct arts. The exquisite refinement of finish apparent in every detail and the precision with which the numerous parts are joined together attest the cultivated sensibility and the untiring patience of him whose work was a labor of love. In passing, it is worthy of mention that this early worker knew nothing of the modern craftsman's equipment, but constructed his own tools, alloyed his own metals, and with his own hands cut and polished the stones with which he ornamented his metal work.



CHALICE OF ARDAGH: DETAIL OF HANDLES

Of classic form, the chalice may be termed perfect in respect to its relative proportions, and the distribution of the ornament tends to verify a claim that has frequently been advanced: namely, that the medieval Irish craftsman possessed a sense of decorative design that never has been surpassed and rarely has been equalled. Within recent years French workers have adapted to their own requirements many of the old Celtic patterns.



CHALICE OF ARDAGH: DETAIL OF ORNAMENT

As in all art associated with religion, the element of symbolism is strongly reflected in the decorative detail of the chalice of Ardagh, in the selection of colors, in the choice of patterns and even in the numerical series of divisions that appear in certain parts. The entire design reveals a wealth of inventive genius and a happy fancy that can be paralleled only by the famous brooch of Tara, to which the chalice bears a striking resemblance in point of workmanship and of decorative effect. Both relics are ascribed by one authority to the same period, their execution and ornamentation suggesting that they might have been fashioned by the same hand. More than forty distinct patterns appear in the decorations, and the delicacy and intricacy of the filigree create a Byzantine effect, the Oriental influence being noticeable in early Irish work. Gold, silver and bronze were used for the filigree. The enameling is of three different kinds. In addition, studs of crystal and of amber were artfully introduced, further versatility being revealed by the use of niello, repoussé and incising. All this varied decoration is assembled with a consummate mastery that blends the individual beauty of each detail into a vividly expressive unit.

Silver alloyed with copper in the proportion of three to one was chosen for the body of the cup, but six different metals entered into its construction: gold, silver, copper, bronze, brass and lead. The chalice stands seven inches high and has a bowl four inches deep and nine and one-half inches in diameter and holding about three pints. The upper rim of the bowl is of brass, but it is now split and disintegrated by the chemical action of the soil in which it lay buried. The task of assembling it must have been one of great nicety, skill and patience, for there were three hundred and fifty-four separate pieces including twenty small rivets. Just below the brim is an inch-wide band of gold filigree bounded by narrow silver rings perforated with small decorative dots. It is made up of twelve separate plaques, each with its own special design, the whole, however, preserving a rhythmical regularity. In intricate fashion myriad wires of infinite fineness are twisted, braided and knotted into

innumerable figures, changing to suit the artist's fancy. Typical Celtic interlacements in patterns heretofore mentioned reveal the strong element of symbolism. One wonders if the artist thought of each plaque as standing for a certain apostle, and if each pattern was intended to symbolize an attribute of character or to suggest some association in the life of the one designated. Forming a background for the filigree are twelve panels of gold with fine designs in repoussé, the metal having been beaten up from behind. The divisions between the plaques are marked by small bosses or half beads of cloisonné revealing minute geometrical designs outlined by gold. A blue half bead alternates with one combining blue and red. The colors are remarkably clear and brilliant. These bosses are examples of only one of the three kinds of enamel used by the ancient craftsman in the production of the chalice. Special interest attaches to the enamel work because the secret of the processes employed in its production has been lost, although some of the work seems to be immune from deterioration by the elements. One notes also a type of champlevé enamel, as well as specimens of what might be regarded as a combination of both cloisonné and champlevé.



CHALICE OF ARDAGH: DETAIL OF HANDLES
From the replica in the Metropolitan Museum of Art

Then there is work of a peculiar Oriental character, something like a mosaic without the cement. Again there are specimens that are produced by fusing together pieces of translucent and opaque material, the contrasts heightening the effects.



CHALICE OF ARDAGH: DETAIL OF ORNAMENT
From the replica in the Metropolitan Museum of Art

Each side of the bowl is adorned with a handsome circular ornament set in a silver frame midway between the handles. The design shows a central boss of enamel surrounded by fine gold filigree, the wires being twisted into small elliptical panels filled with spirals and arabesques. At the outer rim of each ornament appear four small settings, two of amber and two of sapphire glass. These studs hide the rivets fastening the ornaments to the bowl and are typical of the means by which the ancient craftsmen concealed mechanical crudities.

One of the most distinctive features of the chalice is its two graceful handles, for it was only in the early centuries of Christianity that this type of vessel was seen, being used for administering communion to the laity and minor clergy. At that time the people received the sacrament under the form of both bread and wine, a custom that was discontinued as the centuries advanced. As relics of the primitive church seem to have vanished from the Mediterranean countries, where Christianity first flourished, the Irish vessel is of special value in throwing light on the early practices. The handles are formed of a framework made of two slender pieces of silver, between which appear three shining rows of exquisite ornamentation consisting of small filigree plaques combined with series of little squares of vari-colored enamels. The latter are remarkably fine, being a peculiar kind of cloisonné, the tablets being shaped to the curves of the handles. The filigree, too, is unusual, a close examination revealing interlacing designs that almost anticipate Gothic tracery. At the termination of each handle is an elegant ornament of gold filigree, featuring a pattern resembling what is known as trichinopoli chain work, perhaps the most difficult of execution of any of the Irish designs. Three large bosses of cloisonné, each fitted with a tiny filigree collar, are set in each handle ornament. Before disintegration had set

in, each boss was encircled by a ring of amber divided into eight parts by bits of ornamental bronze. At the center of the lowest boss of each group are large granules of shining gold, impressed while the enamel was in fusion. As in the case of the circular side ornaments, the rivets securing the handles are concealed by studs of blue glass.

The chalice of Ardagh is the only one of this type in Ireland today, and only a few similar ones are extant in other European countries. The chalice of Saint Goslin, a Tenth-Century product now among the treasures of the cathedral of Nancy, is of the same style. Bearing the same characteristics also are two other cups preserved in French churches. One is the chalice of Saint Remi, an Eleventh or Twelfth-Century piece. The other is of the Sixth Century. Belonging to the same class likewise is a chalice in the possession of the abbey of Witten, in the Tyrol. The marked resemblance between these vessels may safely be attributed to the influence of Irish art. To appreciate this fact fully, it is necessary to recall that medieval Ireland was renowned throughout Europe for her schools which sent forth a steady stream of missionaries and scholars to spread faith and learning among other nations. In the words of a recent writer on this subject: "Irish ideals became the ideals of a Europe that sat at the feet of Ireland, preceptor of nations."

Of exceeding interest is the inscription below the filigree band on the chalice. Executed in niello, in stippled effect, the lettering, although delicate, is still distinct. The characters, measuring about an inch in height, are of a peculiar Roman type: long, narrow and angular, a style rarely met except in old Irish manuscripts or on ancient tombstones. They correspond to those found in the *Book of Kells*, the *Book of Armagh* and other famous illuminated works of ancient Ireland, and furnish a clue to the probable date of the chalice. Attention is directed to the arrangement and spelling of the apostles' names, as they differ somewhat from those of the Roman missal: Petri, Paul, Andri, Jacobi, Johonnis, Piliphi, Bartolomaei, Thomae, Mathei, Tatheus and Simion. Around both the handles and the central ornaments extends an incised design featuring an interlacing pattern with animal forms. The decoration includes also two varieties of birds, their tails, heads, necks and legs elongated and interwoven in bewildering fashion. Guarding the ends of the design are two grotesque dogs, which cause one to speculate on the artist's idea in making their tongues so long as to be tied in knots about their ferocious heads. In surmising that they signify fidelity and silence in suffering, one may be not far from correct. Other figures are heads of sharp-toothed dragons, symbolical of the four Gospels.

Of all the work on the vessel, that on the under side of the base is by far the most beautiful. It is not unlikely that the artist intended this hidden portion to represent the inner life of the soul, its purity and radiance. In viewing this part, it is not difficult to realize that in the old days to be known as a skilled craftsman added lustre to the title of bishop, resulting ofttimes in ecclesiastical promotion. Those were the days when the metal worker ranked with the lesser nobles.

Embodied in the chalice is the evidence of a vigor and originality of genius, of the guidance of a splendid imagination that was followed with reverence and devotion. The maker infused into his work all the beauty and perfection that his soul could conceive, all the glorious symbolism that his mediums could express.

The vibrant splendor of the under part of the base centers about a large white crystal, emblematic of Christ himself. The stone is set high and fitted with a little filigree collar, like those on the bosses on the handle Then come concentric circles of decoration that display an unsurpassed balance of design, being graduated from a simple interlacement, through a divergent spiral, to zoömorphic patterns, or those interwoven with animal forms. Encircling the crystal are twelve tablets of amber divided by pieces of fancy bronze. A ring of gold filigree follows; then come empty spaces which once held tablets of another amber circle. Completing the splendor is a plate of brilliant gilt bronze, highly carved and set with fine green enamels. This color is symbolical of victory and hope in immortality and in a mystical sense bears directly on the purpose of the chalice. The outer rim of the under side of the foot consists of panels of filigree exhibiting interlacements, fret patterns, and a remarkable effect resembling trichinopoli chain work, similar to that surrounding the bosses on the handles. There are eight divisions containing two copper and six silver plaques, some of the plaited work on the latter being the finest in existence. Squares of sapphire glass, with a groundwork of ornamental wrought silver, sparkle between these panels.

One rapturous survey of the lovely object inclines the imagination to take flight and spin bright tales of noble deeds. Perchance there is a vision of a warrior-priest who gave up his life in preserving the chalice from destruction. One likes to think that perhaps at no distant date something may occur to bridge the silence of nigh a thousand years, revealing to the world the history of this precious heritage of Erin's ancient glory.



THE CHOIR CANOPIES, WINCHESTER CATHEDRAL, LATE THIRTEENTH CENTURY

To the UNKNOWN CRAFTSMAN

A tribute to him who worked for the joy of his art in the parish churches of Fifteenth Century England

Herbert GESGINSKY

We are so accustomed—it is perhaps more true to say that we are compelled—to regard all work in terms of hours and days, in dollars and cents, that we unconsciously appraise all art-craftsmanship by these standards. A few of what are regarded as home pursuits only are exempted, and then not entirely. We look at the fine needlework of our grandmothers, and we say: "What a time this work must have taken! What would it cost to do at the present day?" We admit that there is some work which can not be paid for in money. I purpose to show, if I can, that all the art-craftsmanship of the Middle Ages in England was in this category; that it was executed simply for the love of doing something fine, for the mere joy of the thing so produced. Of this unpaid work—unpaid yet not unremunerated, maybe—there are still many examples to be found in England by the seeker after the beautiful who is content to look for treasure in lowly places.

In the Fifteenth Century, and up to the time when "burly Harry" at one stroke killed the property of the church and all the skill and tradition in fine craftsmanship which England possessed, practically all knowledge and skill in the arts were cloistered in the mighty abbeys which dominated broad England, holding, as they did, all the learning and a great part of the national wealth. In the larger religious establishments, in cathedrals and abbeys, masons, carpenters and carvers were employed, and were well paid according to the standards of the time. The king might build his palaces and enrich them with all the glories of the arts of the carver, the weaver, the luminer and the *orfevrier*, but although he could delegate kingly powers to his master-masons or master-carpenters to enroll labor from any part of the kingdom and "to imprison, fine or mutilate contrarients," there always was the one condition inserted into these delegated powers that the workmen in the fee of the church could not be thus conscripted. The masons could hew stone

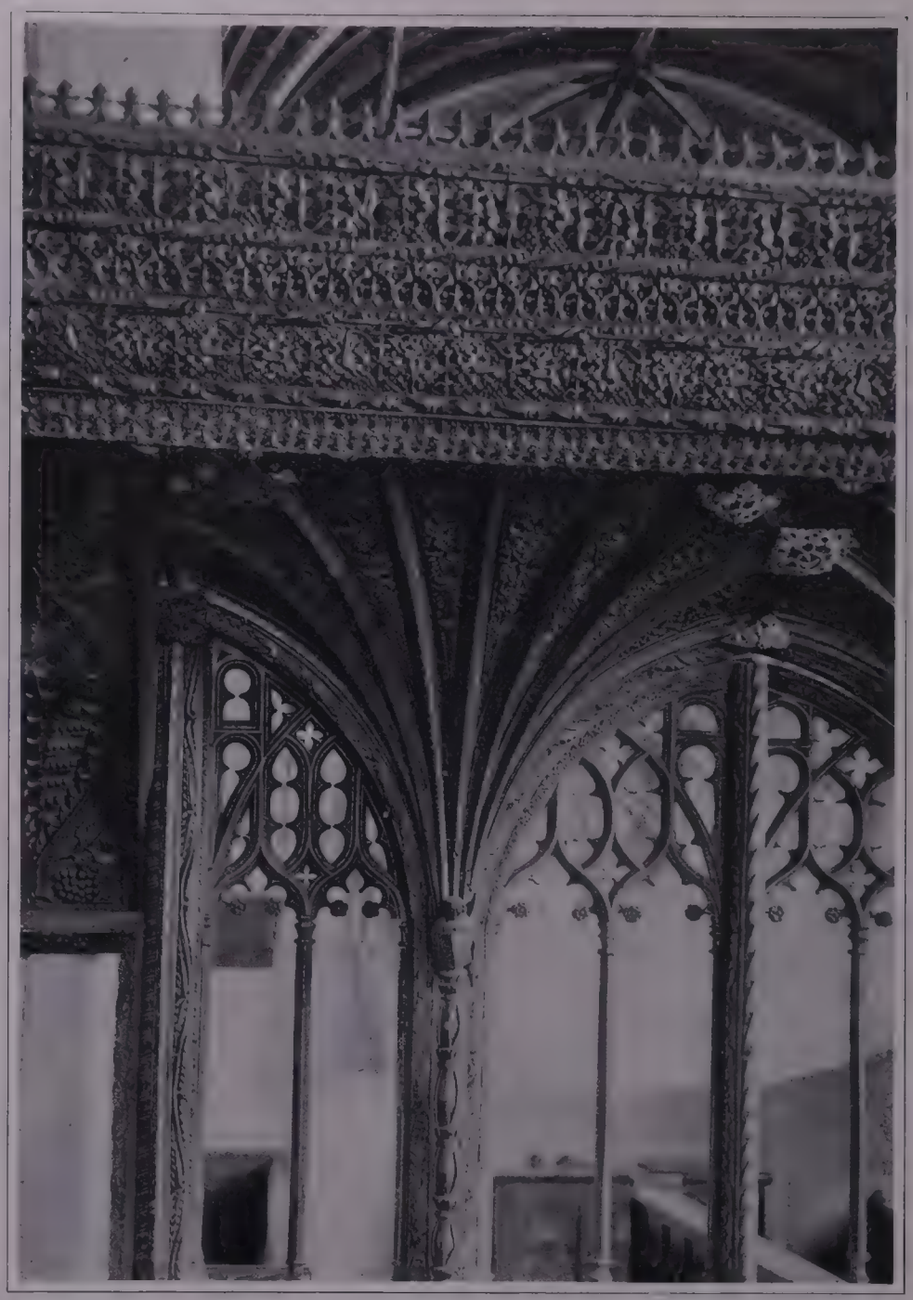


TELESCOPIC FONT COVER, UFFORD CHURCH, SUFFOLK, FIFTEENTH CENTURY

from any quarry; the carpenters, cut timber from any forest, and both, call upon the available transport without recompense to the owners, but always the property of the church was exempt. It was not that those who worked and gave willing service to the king were paid badly; on the contrary, they were paid more than the general rate, and, frequently, lodgings and food were included in the hiring contract. It must be remembered, however, that food was so abundant and cheap in Fifteenth-Century England that this concession was of little worth in money, and it was often inserted in the hiring contracts as a mere afterthought and as often omitted entirely as a thing of little account to the employe.

I am not concerned here with abbey, cathedral or palace; they had the best work doubtless, but it was also the best paid. Yet, scattered up and down England, in numbers which appear incredible in these modern days, were innumerable tiny parish churches, where the interiors, in woodwork, stone carving and painting, were almost as lavish and often infinitely finer in quality than those in abbeys or monasteries. Henry VIII, Elizabeth, Edward VI and Protector Cromwell each did his or her best—or worst—to aid in the mutilation or destruction of these priceless legacies from the "golden age of English craftsmanship." In the short fifteen years of Puritan supremacy in England was destroyed the work of centuries, wantonly and ignorantly. William Dowsing, parliamentary commissioner for the destruction of religious monuments, recorded his vandalism, from day to day, in his diary. In scarcely one instance throughout England was a single rood-loft left intact on its screen. When, therefore, at the present day, we view the wonderful chancel screen of Lapford, Swimbridge or Atherington in

the West, or of Ranworth, Ludham, Southwold, Bramfield or Yaxley in East Anglia, to name but a few from a host, we are looking at mere ruins, shadows of their old splendor. In Swimbridge church, for example, the rood-loft has made way for a poor modern crocketing. Swimbridge is a tiny village of North Devon, but it is not exceptional in possessing church woodwork of this quality. It is rather the rule, as all the places named are mere hamlets. In the Fifteenth Century, each village must have vied with its immediate neighbors in the beautification of its parish church. No one looking at this work with the craftsman's eye, seeing the tiny church in which it is enshrined and the insignificant village which its presence dignifies, can fail to apprehend that this was work done without material reward, executed simply for the delight in the creation of a fine thing or in emulation of a neighboring hamlet. Here are loving care and pride of craftsmanship in every line and detail. Compare this screen with the choir stalls in Winchester cathedral. Here is majesty, in detail and scale, great canopies hewed from solid baulks of timber, erected in a vast edifice, yet dominating the grandeur of it all. Thirteenth-Century work is this, done for an opulent prelate in the greatest cathedral of its day. There is dignity and scale, means without stint, cultured design, everything to make these great canopies the grand works of art which they undoubtedly are, but the intimate, loving expression of joyful craftsmanship is absent. One can admire the proportions, one may marvel at the virtuosity evident in the work, but one misses the spirit of the artist delighting in creation.



DETAIL OF CHANCEL SCREEN, SWIMBRIDGE CHURCH, NORTH DEVON, FIFTEENTH CENTURY

An illustration is given of the finest font cover in England, in Ufford church, Suffolk. The village has no greater pretensions, in point of size, than Swimbridge. From the painted roof of the chancel hangs this glory of Fifteenth-Century woodwork. The cover, of English oak, has a height of nearly thirty feet and is telescopic, made so that the lower stage can be pushed upward with a slight pressure. The detail will repay careful examination. Restored as the piece has been, and none too well, the remains of the original painting can be seen. When it was finished, the whole must have been a blaze of color and gold. Each niche had its figure of saint or martyr. Practically all of this decoration has vanished, yet enough remains to enable one to appreciate what a work this cover must have been, that, even in its present state, with its glory well nigh departed, it is so impressive. Standing before it let us offer, in this commercial age, perfect in appliance and machine, our tribute to the unknown craftsman who worked for the joy of his art.

Their Prints Upon Time's Sands

Shoes of the Middle Ages, as well as later times, varied in form and ornament according to feminine fancies

ADELE ELKAN



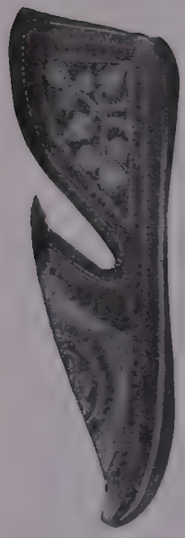
SEVENTEENTH-CENTURY SILK EMBROIDERED SHOE



ENGLISH SHOE, SEVENTEENTH CENTURY

"FROM top to toe tout comme il faut" is Madame Fashion's motto, but since Madame Fashion is as variable, not to say fickle, as any member of the sisterhood to which by personification she belongs, what is "comme il faut" today may have been "fauve" yesterday or may be "fauve" tomorrow, whether it be for top or toe. In fact, Madame Fashion's caprices exceed all other whims of the sisterhood, renowned as it is for sartorial vagaries.

At all times shoes have played an important part in feminine dress—even in fairyland, where Cinderella's dainty gluss slippers made it possible for her to win the heart of a prince and live "happily ever afterward." They have been of



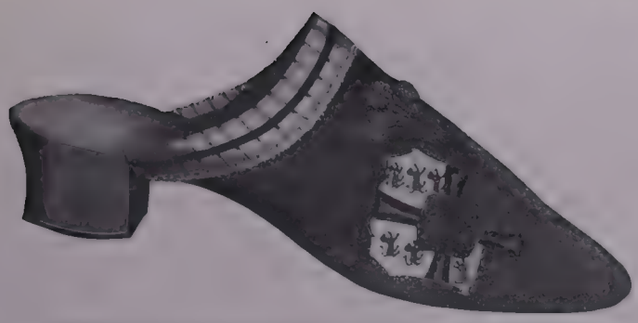
EARLY EGYPTIAN SHOE



EARLY EGYPTIAN SHOE



BALLET SHOES FROM THE RUSSIAN BALLET



SEVENTEENTH-CENTURY SHOE WITH COAT OF ARMS



"STÖCKEL" SHOE, BROWN LEATHER
LATE FIFTEENTH CENTURY

silk, velvet and satin, of buckskin or other soft leather. They have been of such graceful form as to tempt a queen and such ungracious smallness as to torture a lady. One need not go back to hoary antiquity and trace all the eccentricities in footwear to form an idea of the range that embraces them. Those from the Middle Ages onward should suffice to satisfy all normal curiosity. Then, as in the heyday of the Greek drama, which may be accounted antiquity, and as also in the drama of today, the buskin made the boards resound. Then, too, patrician women decked their feet in tiny shoes peculiarly trimmed and so richly finished that one might well wonder whether any sort of cloth was too precious to be made into footwear. Great poets did not hesitate to sing the praises of the artful devices that shielded their inamorata from the earthiness of this so solid world, and even Hans Sachs, shoemaker that he was before he attained rank among the immortals as poet and dramatist, was not too proud to make with his own hands, skilled with awl as well as pen, the wedding slippers for little Eve Bogner.

Absurd, we of today call some of the casings into which the tender toes of wealth and preening ambition have been thrust in years long past to strut abroad or to "trip the light fantastic." Such are those attenuated, tapering shoes that graced the closing decades of the Fifteenth Century and those of contrasting blunt ends that a half century later snuggled in Venetian gondolas or shuffled over marble floors. Between these two extremes of shape lie many models, each corresponding more or less to the form of the human foot. Heels, too, varied as much as other parts of the shoes, with all degrees of difference of height and of line, straight or curved. As for ornamentation, shoes of that period rivaled any of the present day, being adorned with fine laces and with jewels, including pearls. They vied then, too, with masculine suspenders fitted with gold clasps and with feminine garters studded with diamonds. Embroidery was another favorite form of decoration, and it was not unknown for a lady to wear upon her slipper the coat of arms of her husband done in colored silks, although now no such boastful flaunting of social estate could be condoned by the tenets of good form.

Who can count the multitude of variations that footwear has undergone and still must undergo for Madam Fashion's sake—now pointed, now square, now again long and peaked, now colored, now black, now dull, now highly polished, now made of leather, now fashioned of some rich textile? Now Paris sets the style; now, Vienna; now, New York, the last named aiming more at practical fashions and other countries accepting the American dictum.



EARLY EGYPTIAN
SHOE



EARLY EGYPTIAN
SHOE



POINTED SHOE, LATE FIFTEENTH CENTURY



"FILLE D'ICARE" BY AUGUSTE RODIN

L'ILLUSION, FILLE D'IGARE

By GERTRUDE NASON GARVER

She bruised her fingers on the points of stars.
She swung her winged self in the bright bow
The moon hung for her in the sky's dark branch.
But for the flight that let her gain
Such distance to be hurled,
She could not be so fallen now.
Poor patient feet,
Unwilling to profane their treading
With the ground
For always they have walked the air so joyously!
Wings, brave unbroken wings, untired,
Held above despair, and ready
For a surer flight,
Undaunted by a fall!

A fall, Illusion, to you
What is a fall? Just
The waking from a dream, and surely sleep
Will come again with its fine web of life.
Just Hope that failed to touch its goal—or touched
And found that goal a deadened thing. Just Love
That finds itself like other loves—not strong
Against mortality's harsh strain. Just lips
That meet and find that all that made them long
To touch has vanished in the kiss. Just robes
We've flung about some useless tragedy of fact
Whose texture wears too thin for loveliness.

With thee, Illusion, I will bite the earth,
And I will bear the agony of dust
Blinding my eyes.
Mortality I can endure, even
The passion of a sterile dream—if but
The beat of faithful wings will carry me
Up, up, where I can dream,
Up where I can hope.

But if the wings should break, I die
And am again the dust that formed me,
All of me but dreams, all of me but wings!

ART BY THE WAY

Guy Pène du BOIS

It has often been said that the best way to know a work of art is through the man who produces it. Writers sometimes, perhaps while sparring for an opening, occupy themselves with the man first and then with his art. When they have gone deeply into the subject, they get at the man by the known facts of his heritage and environment. This should work out well in the instance of the essentially individual artist and in the case of supreme egotists able to talk only of things within their immediate circle of light. This light itself may be colored beyond ordinary recognition by the tang of the all important personality. The man explains the art, in this case, of course, thoroughly.

Today we have a great many young men and women of the modern school whose whole effort is made to hide their personality, or generously—this was done unconsciously by the Gothic carvers—to merge their personality in the school thought. The art is formal. It is in the nature of classic art. It wears something akin to the dignifying and disguising wig and robe of the English barrister or of the doctor in a play by Molière. The man is lost in the system. The system demands that he be lost; that he fight for an idea much as a soldier fights for his country.

Whimsicalities, human fault and temper belong to Gothic art. They enter classic art only at the period of its decadence. The youth of classic art is devoted to an ideal. It reaches for godliness and sedulously avoids the petty and the carnal interests of man. It might be said to be a generalization made in the interests of purity.

Freud and the psychoanalysts have, in the modern generalization, effected a change in temper. Godliness has not entirely disappeared but it has taken on a fleshly form, won a blood taint, become heated. It is not my purpose to reach deeply into this tangle. To say modern young men, or any young men, is to suggest a great deal of clique spirit and, further, a ponderable amount of abnegation in favor of the fashionable turn taken by the clique. The talk of young men is full of personal fears covered by class bravery. It may be loud and sound fair, but it is bolstered by the support of a god—Renoir, Cézanne, Rodin or Praxiteles—often not long in that position, admired by the select group of enthusiasts. Figuratively, these enthusiasts may all wear the same kind of soft hats or they may all wear hats carefully studied to express personal idiosyncrasy. One motive, in either case, will govern them all. Their personalities will still need time for the making. It is difficult to analyze classic art through the personality of its creator. But it is probably more difficult to get at the personality of the young modern who has added to his natural want of personal crystalization the desire to efface the little of that quality which he possesses.

This article was begun with the idea of doing a composite portrait of a few well known painters and one illustrator. None of these, for reasons given above, will be younger than thirty-five; most of them will be beyond fifty. There are not more than two pure classicists within that age limit in this country. There are many pseudo-classicists of that French school of which Boudry was a star and which, in this country, we usually describe as academic mural painters. None of these, whether classic or pesudo-classic, is in the composite portrait. In and out of art we have only recently taken on any really vital interest in purely formal expression—this, in any case, in the grand manner. While the expression of the politician, strictly speaking, is in the nature of a formality, it continues in its original democratic mode to be a symbol of *bonbommie*, of brotherhood, of informality. It is possible that the young artist is initiating a manner which the politician will be required to follow at a later date. But the country is so large and the number of embryo classicists is small enough so that we may be reasonably certain to be absent when that date arrives and to escape the consequences.

This long preamble would seem unessential did it not serve as a nice background on which to draw the willful fellows, realists for the most part, who have painted and are painting with an eye—figuratively, be it understood—upon a mirror rather than upon the majestic generalizations in Greek temples and national banks. Those men scratch their noses at wrong times. They are without propriety—perhaps willfully, as a kind of sop to their pride. They have a gambling spirit in the sense that they have faith in the gifts of chance. They undoubtedly work at haphazard. They are democrats. I am not certain that this presages sloppy manner but I believe that it does. Fortune has been good to them, and intellect, that planner, in most cases, useless. They are best visualized in tweeds, perhaps for a certain bearishness which they divide in common, smoking pipes almost indecently aged and sitting crossways on

parlor chairs with a great, lazy push downward. The vision is not purely metaphorical. Remember that they followed the velvet-coated artist who stroked a *belle pointe* as though it were an expensive, sable, water-color brush, and painted pink and white goddesses who sat on bubbles without bending them. But nobody remembers the Morans. The blue of the sky in their pictures was clear and clean. They were called "Night," with adjectives which helped the titular variety, and, sometimes, "Day," or "The Storm." They were of a period of rather sweetly perfumed aestheticism. Their pictures hung in velvet frames behind Viennese statuettes, curiously and artfully carved, each one, in many different kinds of marble.

My men are of a sterner period. The flying wedge was being used in the football of their youth and men padded the shoulders of their coats so that they might seem to have the physiques of truck drivers or coal heavers. Fact, with them, invariably precedes fancy. Bubbles burst, and ladies, assuredly not truck drivers' ladies, can not safely straddle them. The thing is too simple. These are physically strong men, plain in their tastes, direct in method, masculine, not sensitive at any time to the point of getting inextricably tangled in involutions. You may be certain that should they happen to eat candy, material or symbolic, no one would catch them at it. There is a certain suggestion of insincerity in this pose, this padded-shoulder gesture. But then any pose must carry that stigma and must still, to go to the sunny side of the house, carry a definite amount of inspiration and a main-force drive in its direction. One of this group still dives into the water in winter. He is near seventy years of age—I can not remember whether on the right or the wrong side of it. Another one—perhaps fifteen years younger—will compare the hardness of his biceps with that of any one, young or old, given an equally healthy interest in these matters. In the entire group aesthetes are as absent as intellectuals. Intelligence is manifest enough, intelligence of a hardy, devil-may-care kind, and good humor in the way of common sense. Most of them smoke pipes calmly in the open like fishermen. The fisherman quality is, indeed, reflected in their paint. They are without nerves. They tell stories of a rather rollicking, masculine kind, sometimes stupid, and there are more sweet smiles among them than in any other class of professional or lay men. The stress upon the smiles is made after due consideration. There is no happier class of men. They do not condemn modernist art—not as a body, for as a body they are indulgent—but it puzzles them a great deal. But they are, in a sense, thick skinned—a result of much outdoors, probably—and the difficulty of puckering their brows, those bland brows, brows over eyes well apart, is something to delay the process. Take this as a physical or as a cerebral activity. It is better for the mental picture that I should keep the pipe constantly between their lips. The pipe's a thing of peace. It signifies content and, further down the line, if you follow, a hatred of disturbance, of things that disrupt lazy contemplation.

They return to the earth, most of these men, and in varying degrees of generosity, precisely that which it gives them. They are not neurotics. Remember the pipe. Their thrills are never gigantic affairs, soul shakers, leaving something akin to a debilitating remorse in its wake. The end of the day's work might find them, *a la* Rubens or a smaller and vulgarer Dutchman, seated at a long table into the middle of night. Perhaps they are tireless and almost (no artist is quite that) temperless. They fight like children when aroused and over nothings, and then the bad taste in the mouth is bathed away somehow and the laugh comes to completely kill it. Everyone knows their work. It is personal but, as you may be sure, not arrogantly so. Life is simple and lovable. More power to them! They are not German super-men on mountains to better envisage the world and, more, to better belittle it. Perhaps they are Americans who have learned a kind of tolerance, a kind of indolent sympathy for life or acceptance of its fat from good—the good should be accented—French bourgeois. I think particularly of the latter's largesse at table. Indeed, it might be well here to add the table to the pipe, and to the blue air of its smoke, the succulence of the other's. None is a particularly fastidious table companion, although the gourmet will be found among them. I've an idea that life or nature—life they rather live than talk—is a well set table to them; it may even be a groaning one. Analysis may be, for all they know or care, eternally condemned. They treat nature's table like the innkeeper's. They make themselves comfortable before it. They favor certain pieces of its riches, sticking to these, with the pipe man's hatred of any but retrospective adventure, for their acquaintance with certain qualities, palatable or digestive properties. Easily, they are materialists. But do not forget the dreams in the smoke of pipes, the long shadows of late afternoons, the smell of warm earth, the feel of hot sun rays; the idealism engendered by a good lunch and the mellowness sure to follow dinner. Put men's bodies at ease, it was suggested, in the days of housewives. "Win the war on soup," said Napo-

leon or some wise French leader of men whom he knew. Perhaps modernist art is due to men's care for the shape rather than the joy of their stomachs. Starving men see visions. Intellectuals protect their intellects from the inroads of food. I remember that Cooper's poet, David Gamut, rose from a meal, as a matter of principle, prepared for another. His mind was not clear either—not commonly. The Mohicans, or some other tribe, unable to boast a sole remaining member, a gentle but majestic fellow, refused to kill him, the many times that opportunity offered, on the ground that he was that divine thing, an idiot. There would have been no danger of their sparing the pipe smokers. I wonder about the lean modernists—whether they would have been as safe.

But it is impossible to mix Indians and table fare. Food is a thing that one digests slowly, lurking danger out of mind. The color of the wine must be examined along with the smell and feel and brown of the chicken. There are notes to be made on these alone, impressions gained by the proper sensitiveness, a relish for simple man not condemned to forever speak of the cosmic eternities by fear of losing immortality. The thing's a gamble at best. It's here and there and gone, a fickle will-o'-the-wisp. Paint the hill then, without having to think mountain, without having to consider mountain at all. There's the rub—this mountain thing, this stark, man-reducing affair. Paint the leaves and you will not have trees as bare as boulders; and what has the bony structure to do with the delectable brown of the chicken?

But then the aim at immortality does raise fears, naturally. Suppose—this question of immortality must be bulging with suppositions—suppose that scientists meeting necessity, in the enormous speed in the future consumption of time, invent pellets and do away with pullets and the brown on them. Well then, what becomes of that golden hue on the one that you so reverently painted, pipe smoker, with no one there to know what it's all about? And, be it understood, there is no intentional confinement of this thought to pullets. Paint nude, therefore, the lady you love, for the fashion of her clothes will be out in no time at all; and she, and you, in limbo. Rembrandt and the rest do not matter. They padded—not so much as do space fillers like myself, but pad they did—compromised, painted furbelows, architectural conceits, dressmaker's idiosyncracies, millinery madnesses. It is wise to play safe. Majesty may be outside the man, an objective thing. If it is, modernists, those intellectual gymnasts, probably call it subjective for fun in those rare frivolous moments permitted them by their immortal souls or (this is probably wiser) designs. The aesthetic future of the human or of political and social America might be in their hands.

The hands of artists are things to consider. Perhaps it would be advantageous to set a movement afoot to have one of the many Americanization societies start breeding them larger. But this is doubtful. However, the thought usually manages to fit the hand. The hands of the pipe smokers—the example is apt—are big, as a rule, or, having started small, have grown fat. They hold big brushes, conscientiously, in the manner of the padded-shoulder period, loaded with thick and weighty pigment, as though they vied with feathers in substantiality, and they smile as they pleasantly, or even as they excitedly, lay on the great swabs of paint. "The future be hanged!" Perhaps they are right. Moreover, it probably matters little whether they are right or are not. The thing, that most indefinable thing which is called, perhaps flippantly, the cosmic touch, resembles the sense of humor or any one of the senses. One is either born with it or without it. No amount of cultivation, no matter how scientifically it is carried on, will make it grow where there is no seed, where there is no germ.

In any case the pipe does well to nestle in these friendly hands, hands which have, in addition to friendliness and absence of guile, capabilities. Compare them, if you like, to those of carpenters. It is true that they are not in the class of the Picasso of the Wildenstein Gallery's exhibition. But I know of no other living craftsman working in paint who can equal him. He is unquestionably the master builder of empty edifices. These men build few in which there is no glimmer of human light and none intentionally devoid of it. The latter would be a formal gesture miles beyond their comprehension. They are plain men, believers in warmth, in friendliness, in humanity. They mention few big words, and the largest one of the few that they use, tiny enough in the number of letters which it spreads on a page, is "mood." Any modern will explain that mood and sentimentality are inseparable. Perhaps they are. Perhaps mood and food also are inseparable. Perhaps "significant form" is the same thing disguised to be of inspiration to the modernists whose sentimental hatred of sentimentality has driven them to deride every word that may be some way associated with those beloved of the pipe smokers. We may be certain that the pipe smokers have, because of this, neither ceased smoking nor ever pulled harder or more impetulously at their pipes. They have a certain serenity, those men. They eat and drink well.

A SHELF of NEW ART BOOKS

JAPANESE COLOR PRINTS. *By Laurence Binyon and J. J. O'Brien Sexton. Charles Scribner's Sons, New York. Price, $25.*

"THE PLAN of this book," says the preface, "follows the plan adopted by Fenollosa in his *Outline of Ukiyo-ye* and in his *Masters of Ukiyo-ye;* that is, we have not dealt with the subject school by school, or master by master, but period by period. Only by such a treatment can the true relation of one master to another be understood, or the whole movement of Ukiyo-ye through its many shifting phases, which affect all the artists at once, be appreciated."



The text is concerned with the prints produced from the time of Moronobu, who first used the woodblock for the popular *genre* material which the lower classes demanded, to the decline of the movement at the end of the Nineteenth Century. The book includes a great deal of statistical material on the subject, of a more complete nature than is generally found, and this will be appreciated by the collector and enthusiast to whom, rather than to the casual reader, the book is addressed. The prints illustrated, many of them from the O'Brien Sexton collection, are unusually fine and are also beautifully reproduced, sixteen of the forty-six plates being in color.

ON MAKING AND COLLECTING ETCHINGS. *By members of the Print Society of England; edited by E. Hesketh Hubbard, A. R. W. A. Boni & Liveright, New York. Price, $4.*

WITHIN a month after this book first appeared in 1920 every copy was sold. It has been reprinted with a few additional notes. It is written simply and is addressed to the novice, and yet the completeness with which it describes technical processes recommends it to the more experienced of etchers and to collectors as well. It is illustrated with eight full-page half tones and two special pages of etchings. The contributors are Mathew Henderson, Edward Ertz, E. W. Charlton, Percy Smith, Stella Langdale, Hugh Paton, R. H. Green and Leslie M. Ward.

Mr. Hubbard writes "On Collecting and Storing Etchings" and supplies a valuable bibliography naming more than one hundred books.

AMERICAN ARTISTS. *By Royal Cortissoz. Charles Scribner's Sons, New York. Price, $3.*

FORTY-ODD newspaper articles contributed by the dean of New York art critics to the art page of the *New York Tribune* in the years from 1913 to 1923 constitute the text of this volume, which will be engaging to those who are devoted to the academic tradition and highly irritating to those who are not. Mr. Cortissoz writes of such artists as Abbott H. Thayer and Thomas Eakins, such "poets in paint" as Elihu Vedder and Arthur B. Davies, devotees of "the slashing stroke" like Luks and Bellows and Henri, men who have responded above all else to "the lure of technic" such as Frank Duveneck, and such almost forgotten men of an elder day as James Wall Finn and Edward Martin Taber.

Mr. Cortissoz frankly declares himself to be an academician and introduces his volume with two essays on "A Critic's Point of View," one in the form of a letter to his late colleague, Henry Edward Krehbiel; the other, his remembered attack on Modernism called "Ellis Island Art." Reproductions of sixteen paintings by as many artists illustrate the general theme of the writer's "I am a conservative" artistic faith.

DECORATIVE FURNITURE. *By George Leland Hunter. J. B. Lippincott Company, Philadelphia. Price, $25.*

ALTHOUGH there is no royal road to learning, reliable guides and maps are extremely useful. Certainly no one can hope for an intimate knowledge of furniture without long and serious study, but there are many persons whose desire is not for the detailed information of the expert but rather for a general and accurate understanding of the primary subdivisions into which the history of decorative furniture may be classed. For such persons it would be hard to imagine a more useful book than that under consideration. It is, first of all, largely pictorial—there are more than nine hundred illustrations taken from the most characteristic pieces of their respective periods. Accompanying these, Mr. Hunter has written brief and clear comments on the style, construction and use of the furniture of the different types. The combination is most successful. Notable additions to the volume, and to the literature of decorative art, are the chapters on Egyptian and modern pieces.



A HISTORY OF ART. *By Dr. G. Carotti; in three volumes. E. P. Dutton & Co., New York. Price, $9 the set.*

WITHIN the limits of the work, from ancient Egyptian times to the end of the Thirteenth Century, Professor Carotti's three volumes will be of great value to the student of that special period, although the more general reader and student will miss all references to art before Egypt's days of artistic rise and fall and also the art of any country of northwestern Europe which did not carry on the tradition of the Mediterranean lands. Announced as a "new edition," it is so only to the extent that Vol. 1, which originally appeared in 1908, is merely reprinted, as is Vol. II which appeared first in 1909, the third volume (which is called Part II of Vol. II in the original Italian work) now being published for the first time here.

Architecture is Professor Carotti's chief concern and

he takes that as his starting point, with all other arts entering into it as subsidiaries. Since he begins his narrative with Egyptian temples and ends with the various manifestations of the Gothic in France, Germany and Italy, he necessarily has much to tell about sculpture, ornament, stained glass and mosaics but little about painting in the sense of its application to easel pictures. The chief, and only, value of this history is that it may be used to fill in gaps of knowledge on the part of the student who has worked at art history chiefly through the study of painting. In this he will be helped by the hundreds of well-chosen pictures in the work.

THE PROVERBS OF GOYA. *By Blamire Young. Houghton-Mifflin Company, Boston and New York. Price, $2.50.*

BLAMIRE YOUNG, member of the Royal Institute and the Royal Society of British Artists, born in England but closely associated with art in Australia, has been known hitherto only as a painter. With this book he undertakes to explain the series of etchings which Goya produced toward the end of his life, sometimes given as eighteen and sometimes as twenty-two in number, to which the name "Los Proverbios" has been given, although the artist himself called them "Disparate," or "Nonsense." Goya refused to explain them, taking this way of warding off the questions with which he had been pestered as to "Los Caprichos." But that the creator of that biting satire and also of the series known as "The Disasters of War" should have given his best effort to something without meaning was unreasonable, and Mr. Young feels that Goya hoped that someone might finally decipher his veiled exposition of human weaknesses, vices and passions and his attack on the shams and crimes of the institutions that he hated and make it public.



Mr. Young's explanations are entirely plausible, although whether he has penetrated to Goya's meaning, no one can say. Sometimes he seems to carry his point too far in explaining the slightest detail, but it may be the fault of the reproductions, which are only fair, that the reader can not follow him completely.

COLONIAL INTERIORS. *By Leigh French, Jr., with an introduction by Charles Over Cornelius. William Helburn, Inc., New York. Price, $15.*

TO THE person who is interested in the interiors of early American residences and public buildings and who does not already own William Rotch Ware's portfolios of the architecture of this period, this book should be of great value. The introduction is a short but adequate review of the sources of early American design and an estimate of its present inspirational worth.

The major part of the book is devoted to illustrations of rooms, and the details of their decoration, which date from the Seventeenth and Eighteenth Centuries; of these the plates of the mid-Seventeenth-Century interiors should be especially useful because of the dearth of published material relative to that period. Most of the rooms which have furnished the illustrations are in the houses of New England, although the few from Virginia and Maryland are sufficient to offer a suggestion of the difference in character between the architecture of the northern and that of the southern colonies.

SOME UNKNOWN DRAWINGS OF AUBREY BEARDSLEY. *Collected and annotated by R. A. Walker (Georges Derry). R. A. Walker, London. Price, 25 shillings.*

OUT OF A MASS of material which he promises to make into a catalogue and bibliography of the works of Aubrey Beardsley, Mr. Walker has made a book which creates a feeling of disappointment on examination owing to the extremely limited number of "unknown" drawings by Beardsley which the volume contains. In addition to a reproduction of his one painting, "A Caprice," which certainly is not an "unknown drawing," there are fourteen drawings, several of which appeared in magazines in Beardsley's lifetime and therefore fall within the "known" classification. With these are photographs of the house in which Beardsley was born and of others in which he lived, and a photograph of his grave at Mentone solemnly announced as "hitherto unpublished"—sufficient to cause disappointment.



The statement in the introduction to this book of pictures regarding the hostility and jealousy of others in connection with the collection of Beardsley material implies that the work was brought out hurriedly to forestall a rival in the field. This is an explanation, but not a justification, of the small amount of unknown Beardsley material in the way of drawings which it contains.

SOUND CONSTRUCTION. *By Solon H. Borglum. Privately printed for the Committee of the Solon Borglum Memorial Fund.*

SINCE the interest of Solon Borglum, the sculptor, centered primarily in man and the horse, it is quite natural that the work of Solon Borglum, the teacher, should concern itself with the same subjects. This book, which is made up of reprints from the drawings used by Mr. Borglum in his classes, is a critical anatomical study for the use of students whose ambition is to acquire a thorough training in fundamentals. Comparisons are made throughout of floral, architectural and mechanical forms with equine and human structure. The fact that the instruction is graphic rather than literal should appeal to artists and draughtsmen.

BOOKS RECEIVED

LIONEL P. SMYTHE, R. A., R. W. S., HIS LIFE AND WORKS. *By Rosa M. Whitlaw and W. L. Wylie. R. A. Selwyn and Blount, Ltd., London. Price, 15 shillings.*

PICTORIAL AMATEUR PHOTOGRAPHY. *By William S. Davis. Little, Brown & Co., Boston. Price, $2.*

PICTORIAL BEAUTY ON THE SCREEN. *By Victor O. Freeburg. The Macmillan Co., New York. Price, $2.50.*

A BOOK ON THE ART OF P'S AND Q'S. *By Sallie B. Tannahill. Doubleday, Page & Co., Garden City. Price, $4.*

THE EDITOR'S FOREGAST

The Scottish critic, Blaikie Murdoch, pays tribute in the March number to the high genius of his fellow craftsman, Lovat Fraser, whose career soared upward like that of Aubrey Beardsley, and ended as meteor-like as Beardsley's when death claimed him at the age of thirty-one. Since the days of Beardsley, whom he not at all resembled, this illustrator (or rather decorator) of books and advertisements, was undoubtedly the biggest figure in his world. He did not scorn to use his talent in a commercial way, and it is his example, more than any other, that the eminent artists of England are following now in their new attitude toward commercial art. In the short period between 1912 and 1921 Fraser, besides serving in the World War, did a surprising amount of work. Not the least of this was in the realm of stage-craft, for it was he who designed the settings and costumes for the revival of "The Beggars' Opera." Besides the illustrations, which include "Polly" and "Macheath" in color, Mr. Murdoch supplies a complete bibliography.

Although we are apt to think of armor as something only to be seen in museums, in homes of men rich enough to collect it, or protecting kings and knights in "movies," armor is a very living thing. Since pre-Homeric times armor never has passed completely out of use as a part of military life, the World War being marked by an extraordinary revival of it when no man, soldier or civilian, was permitted to be in the zone of action on any fighting front without a steel helmet modeled after the medieval morion. Customs instituted in the great age of armor are a part of our daily life, the salute of a policeman on a street crossing being a reminder of the days when an armored knight raised the visor of his helmet with the back of his hand on meeting someone, in order that he might be recognized. Modern highwaymen are known to have used armor to protect their bodies and heads, one such notorious character being caught only when a pursuer followed the legend of Achilles' heel and shot the robber in the legs. What armor was in its great days, what vicissitudes it has passed through—there is a notable helmet in the Metropolitan Museum once used as a meal measure in a German shop—and what it is today will be described and pictured in an article by W. B. M'Cormick on "The Human Side of Armor" in the March number.

José Clemente Orozco has been called "the Mexican Goya," but he is much more than a reflex of the great Spanish master. The resemblance to Goya is not one of technique nor of philosophy, but solely one of subject, for among the Mexican's most arresting pictures are the ones that deal with the underworld. There is a power about these works that instantly grips the beholder and ends by astonishing him. There are just two subjects that appeal to Orozco, and, strangely enough, they are at opposite ends of the scale. One is the courtesan, the other the school girl. The Mexican critic and poet, José Juan Tablada, deals with Orozco's art in a most interesting way in the March number, and the article is illustrated with several characteristic examples, two of them in color.

Conservation is, apparently, not reckoned as a virtue in Morocco. If a house, a palace or a mosque be old, they tear it down or let it fall in ruins. Partly because of this attitude and partly because of the dangers of travel before the French occupation, much of the finest art of this part of North Africa has either been lost or remained unknown. Of the old mosques, with their rich decorations in carved plaster and mosaic, a few remain, however, and a description of them and comments on their splendors is the subject of an article by Louis Thomas in the March number of International Studio. Readers of the magazine will remember the interview with Léon Bakst written by Mr. Thomas and published a year ago, and will look forward to this further contribution from him.

A pleasing theme is that which Mme. Ciolkowska has chosen for a special pictorial feature in the March number—"Painters' Ideals of Childhood." Maybe you have not given much attention to the subject, but it is only the moderns who have learned how to paint children. The old masters used them as accessories and made them just about as stilted as articles of furniture. There was no understanding. Even in the days of the great portraitists of England, externals were all important, and the peculiar beauty of the English child was set down in a posy and unnatural, if beautiful, way. It remained for the moderns, such as Renoir and Carrière and Mary Cassatt, to depict children intimately, not as *studied* subjects, but as transcripts of life. Mme. Ciolkowska's article is embellished with a wealth of reproductions, ranging from the Fifteenth Century to the present time.

From Avignon, one of the greatest monastic centers of the Middle Ages, the ancient city of the popes, where "*sur le pont d'Avignon l'on y danse,*" one expects more than from other medieval cities. Among its treasures, in the village of Villeneuve-les-Avignon, is the altar-piece painted by Enguerrand Charonton in the Fifteenth Century. This painting, which depicts the "Coronation of the Virgin," is one of the masterpieces of the French Primitives, but is interesting for its historical associations almost as much as for its beauty. The work was done under a contract which set forth in great detail all of the elements which were to be included in the picture and their disposition. As Guy Eglington, whose article in the next number is descriptive of his visit to Villeneuve-les-Avignon, remarks, it would be almost impossible for a modern painter to work under such exacting conditions and still produce a work of art. Mr. Eglington, formerly editor of International Studio, has written of Villeneuve and Master Enguerrand in a way that cannot fail to hold your interest and, in addition to many illustrations of the painting, a transcription of the original contract will be published.

Fetishes, masks and figurines, native art of Africa, are described by Captain P. C. Lepage, who, as an officer in the French Army, has had opportunities for unusual studies of the primitive craftswork of the Dark Continent.

The portrait of Mme. du Barry by François Hubert Drouais, one of the finest examples of French portraiture, is reproduced on the cover of this issue through the courtesy of Wildenstein & Co., of New York.

Peyton Boswell



CREWEL EMBROIDERIES AFTER THE FAMOUS EMBROIDERED FABRICS OF OLD ENGLAND

EMBROIDERY seems to have been used for ornament almost as soon as there was sewing. The earliest actually known, however, is the embroidered linen dating back to about the XV century B. C. which was found in the tomb of Tethmosis in Egypt.

In the western world the craft has always been most favored in England. From England in the XI century came the famous "Bayeux tapestry," which is not tapestry at all but the embroidered story of the Norman conquest.

"De Opera Anglicano"

In the XIII century English embroideries were famous over all the western world. "De opera anglicano" is the qualifying phrase after the entry of many an embroidered object in contemporary inventories.

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It is the delightful floral patterns of the Jacobean period that have inspired many of the Schumacher embroideries. Other sources, too, have been drawn upon. Executed in machine crewel stitch, these embroideries are faithful to the spirit of the old hand crewel work.

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Your own decorator or upholsterer will arrange for you to see the many lovely embroideries and other Schumacher fabrics. He will also arrange their purchase for you, or the execution of embroideries after your own designs. F. Schumacher & Co., Importers, Manufacturers, Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics, 60 West 40th Street, New York. Offices in Boston, Chicago, Philadelphia.



A Venice Bouquet with masses of colorful flowers.



Bouquet with ribbons, after a French design, embroidered in gay charming colors.

Jacobean design adapted to the chair's lines.





Design taken from old Jacobean document, reproduced in machine crewel stitch.

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Portrait of Mrs. Cross

George Romney : BRITISH SCHOOL

Born 1734 : Died 1802

FIDDLE making would seem to be a poor craft through which to open the doorway into the world of art, yet when he was eleven years old George Romney left school to help his father in that work, who was by turns builder, cabinet-maker and producer of violins. He was twenty-one before his parents could be persuaded to apprentice him to a portrait painter, an age at which most artists have received several years' education in art schools. He was thirty years old before he was able to go to France and thirty-nine when he achieved his long-held ambition of visiting Italy. But such was his talent that between these two events he had already become one of the leading portrait painters of London, "even to the detriment of Sir Joshua Reynolds," and this at a time when there were nearly two thousand portrait painters in London, a vogue that lasted for about twelve years after this portrait of Mrs. Cross was painted (in 1783) when illness closed his career as a painter.

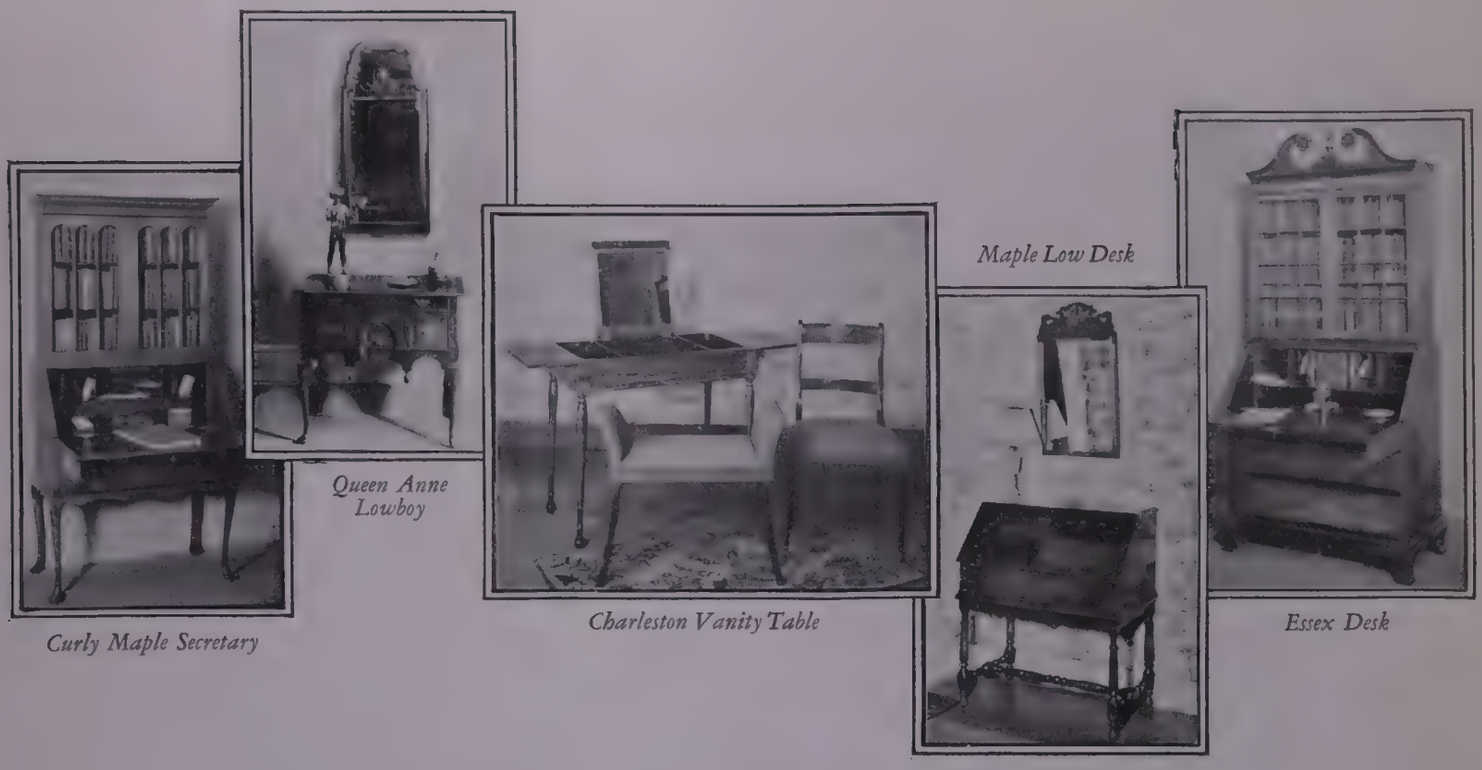
Paintings by Modern and Old Masters

OLD AND MODERN ETCHINGS AND ENGRAVINGS
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Every householder, whether living in an apartment or private dwelling, can experience in Danersk Furniture the joy of interiors where each room has its definite message and each piece of furniture its association with something worthy of regard.

Each of the above illustrations is a choice example of the art of master-craftsmanship in furniture. The Charleston Vanity Table, in flame mahogany, is part of a group of American Empire design. The Essex Desk, in fiddle-back maple and black walnut, was inspired by a piece which is in a museum of Old Salem, Massachusetts.

The details of design of the Queen Anne Lowboy are authentic reproductions of its English original even to the pulls of the same character as the originals imported from England. It is carried out in burled elm and walnut. A curly maple Secretary such as the one shown above is justly the joy of a collector's heart. Today he may secure it at a price which is based on the cost of making it. Some day, however; it will have the added value of antiquity, for it is worthy of being treasured. The maple Low Desk is designed from the details of a number of desks that date back to the earliest days of craftsmanship in this country.



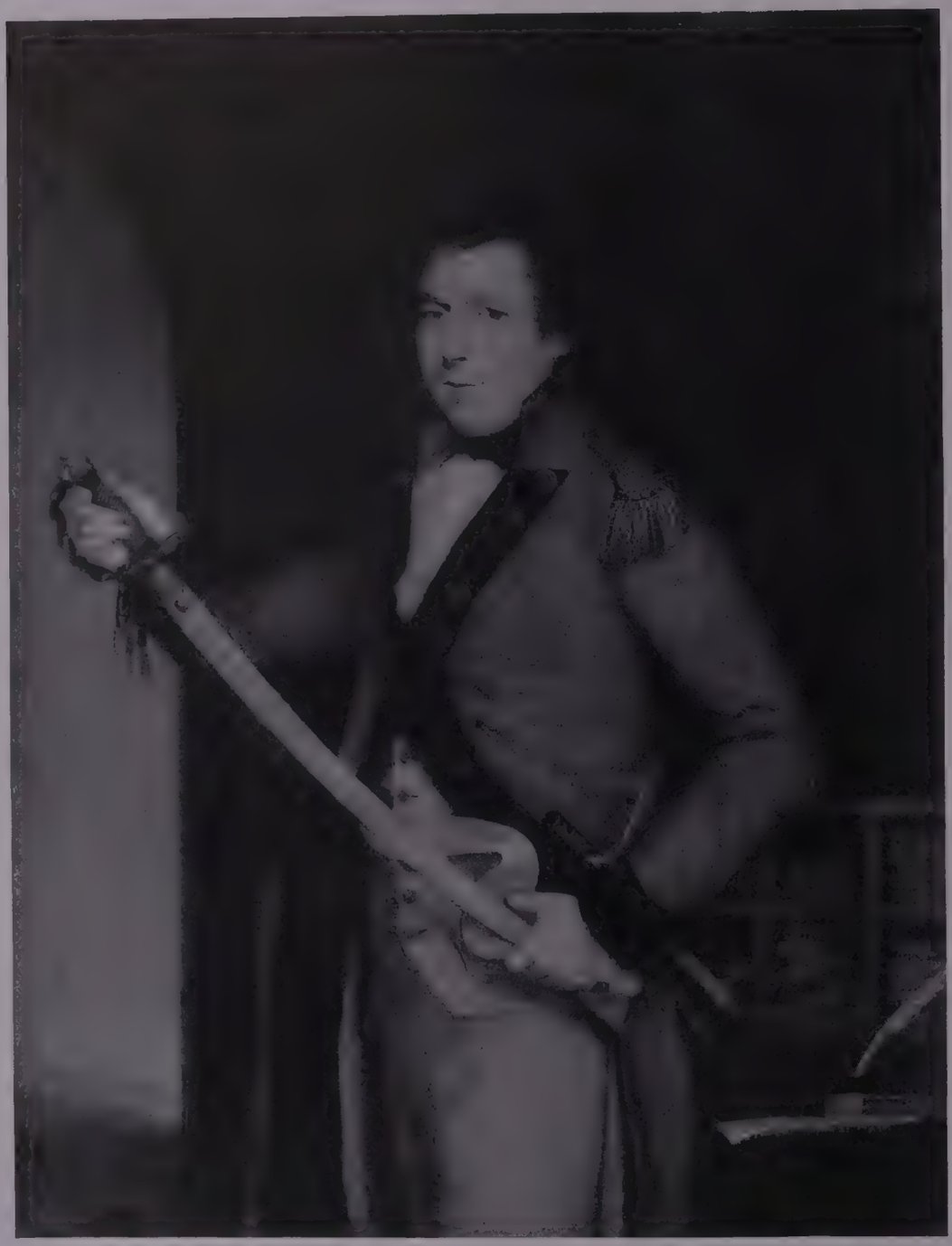
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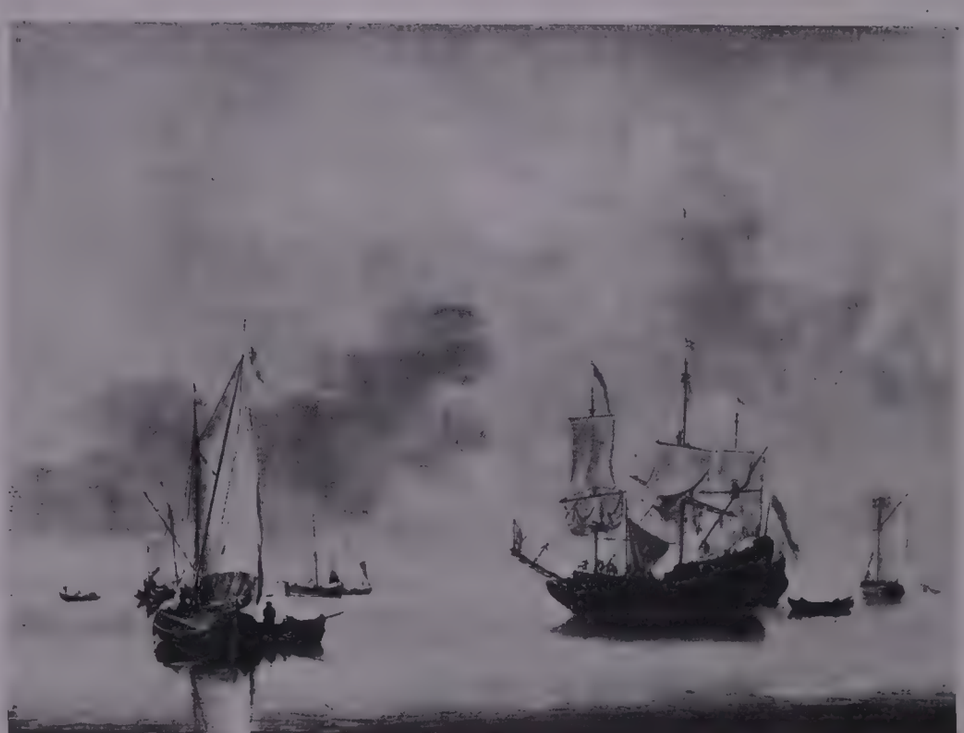
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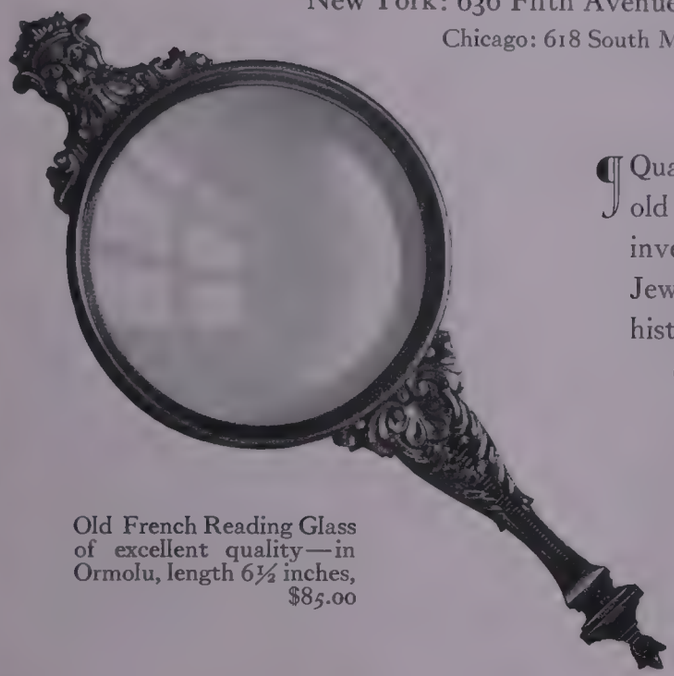
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THERE is shortly to be placed on the American market a limited edition of the two portraits illustrated herewith. The oil painting is from an original in the possession of Lieut.-Col. Frederick Pepys Cockerell, lineal descendant of the diarist's sister Paulina. The picture is in colour, and is enclosed in a hand made frame. The medallion is in plaster in a pearwood frame under a convex glass. Each reproduction is of the exact size of the original, indistinguishable therefrom, and will be signed and numbered by the above named vendor as proof of authenticity.

The picture is that referred to in the Diary of the 11th June, 1662. In the back of the frame is a facsimile of the petition in Pepys' own handwriting countersigned by James II a few days previous to his flight from England, that the arrears of £28,000 odd, sterling due to Mr. Pepys from the then government, should be paid to him. The debt is still outstanding.

The medallion signed on the back, J. Cavalier fecit A.D. 1683, is inscribed round the rim as follows SAM. PEPYS. CAR. ET. JAC. ANGL. REGIB. A. SECRETIS. ADMIRALIAE.

For further particulars of these documents, invaluable to every Pepys lover, in a form which will not be repeated, information will be given in this space shortly, when the necessary arrangements have been made for their sale in the U.S.A.



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Mar. 1	New York	Valparaiso	Hav., Crist., Bal., Cal., Mol., Ar., Iq., Antof	Pacific	Ebro
Mar. 1	New York	Buenos Aires	Rio Santos, Montevideo	Munson	Pan-America
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Mar. 5	New York	Gothenburg	Halifax	Swedish-American	Stockholm
Mar. 5	New York	Rotterdam	Plymouth, Boulogne	Holland-American	Veendam
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Mar. 7	W. St. John	Liverpool	Direct	Canadian Pacific	Marloch
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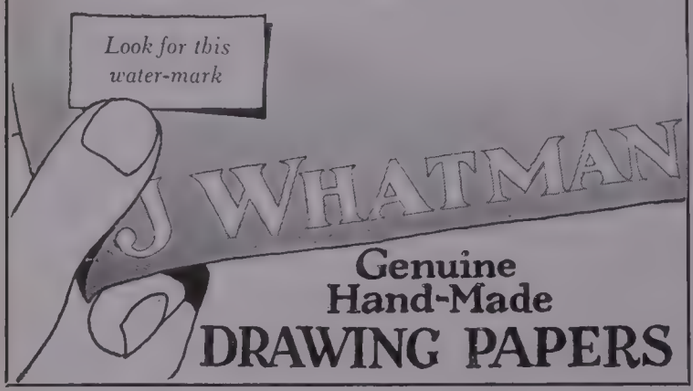
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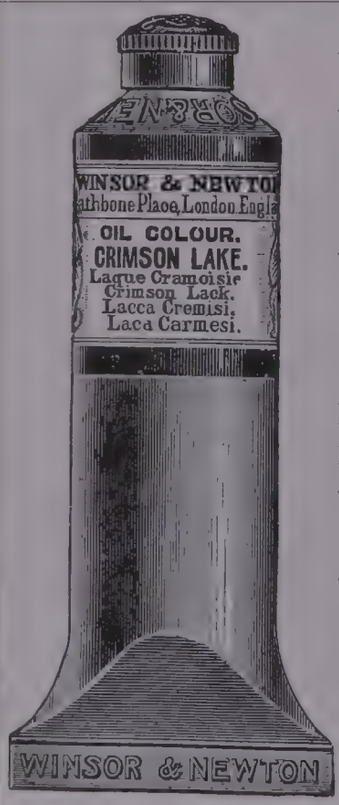
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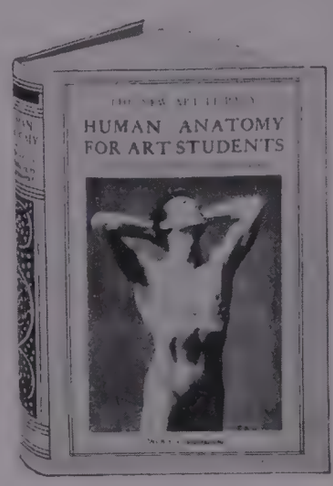
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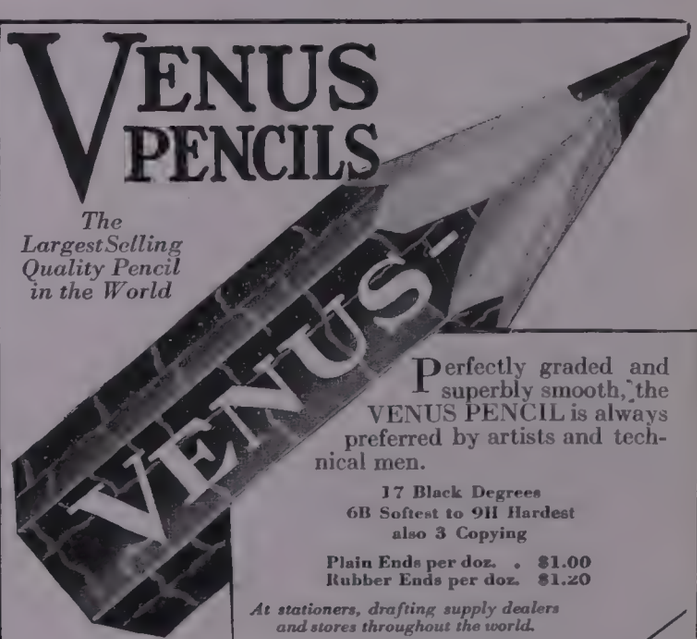
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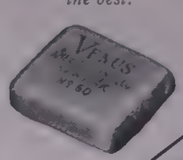
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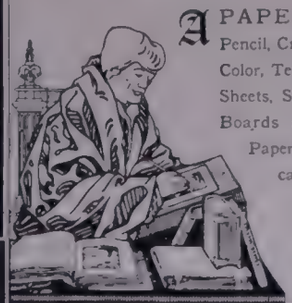
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Officier d'Instruction Publique and Fine Arts (France) late Editor of "The Weekly Critical Review" (Paris and London), Art Editor of "Comoedia Illustre" (Paris), Lecturer on Art Subjects at the Louvre (Paris), National Gallery (London), Prado (Madrid), Pitti and Uffizi Galleries (Florence), Accademia (Venice), etc.

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I. THE THREE GREAT STYLES OF GOTHIC ARCHITECTURE, and How to Recognize Them.
II. FRENCH FURNITURE STYLES, and How to Recognize Them.
III. OLD ENGLISH FURNITURE STYLES, and How to Recognize Them.
IV. CHINESE PORCELAIN, Its History, and How to Recognize Its Styles.
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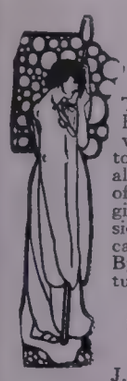
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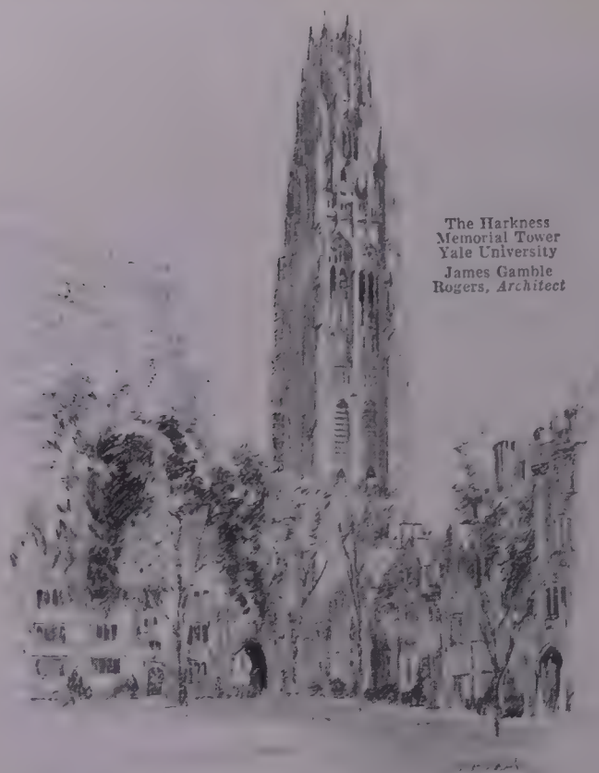
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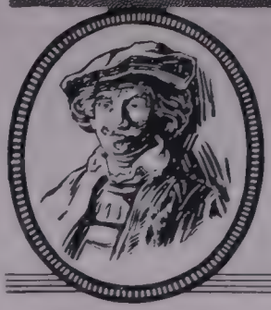
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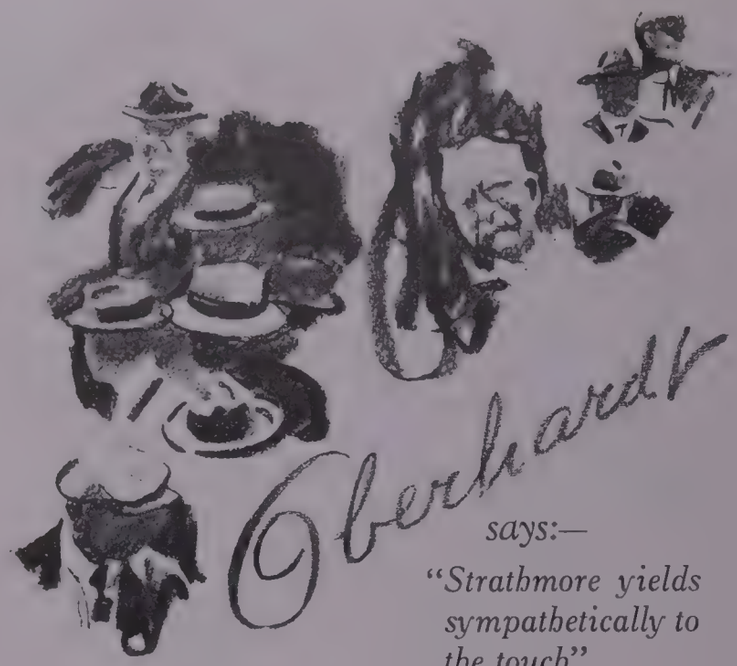
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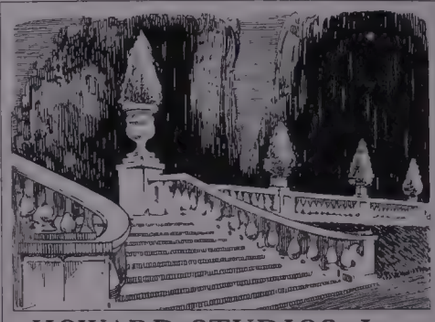
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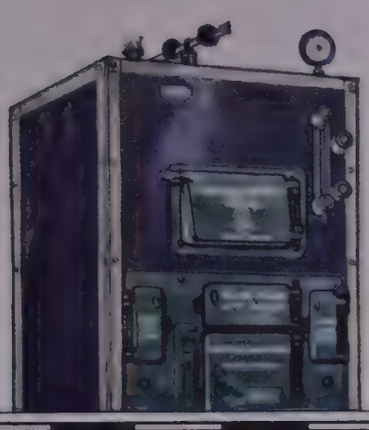


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PARIS NEW YORK



"MacHEATH"

Costume Design for the Beggar's Opera

by

Lovat Fraser

Courtesy of Wm. Heinemann, London

INTERNATIONAL STUDIO

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LOVAT FRASER—A Personality

An appreciation of the qualities and characteristics which distinguished an artist who died too young

W. G. Blaikie Murdoch

POETRY is a divine essence, not to be found more frequently in verse than in work in other art forms. There have been times when it has seemed that poetry was dead; but it was merely lacking in utterance because there were no articulate poets living. The essence is eternal, transpiring, for some persons, chiefly when they look into the past; for others, chiefly when they survey the present. It is a glamor, an enchantment, which robes things, past or present, when seen through eyes stirred by emotion.

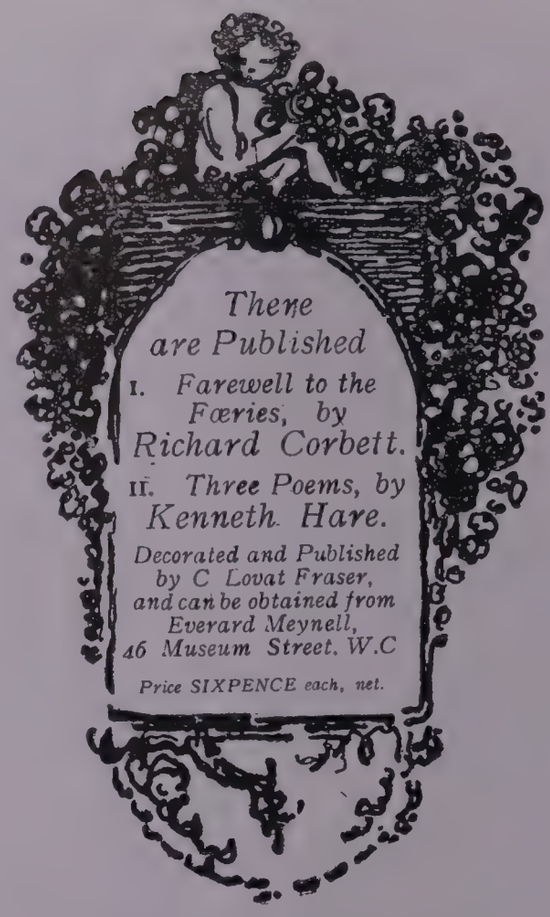
There are travelers who think to find the Euganean Hills precisely as they appear, in the picture of them, conjured up by Shelley. There are travelers who think to see Venetian scenes exactly resembling those set forth by Turner. But whoso would discover these things must experience the emotions felt by Shelley and Turner, for it is not the function of the artist either to show the present, as it ordinarily is, or the past, as it commonly was, but to depict one of them when robed with poetry. That is what Shelley did, in describing the Euganean Hills; that, what Turner did, in his paintings of Venice. And if it is but a tiny, a very tiny, hint of poetry which dwells in the art of Lovat Fraser, it is nevertheless a hint large enough to make the artist's work forever deeply memorable.

FROM "THE SPLENDID WAYFARING"
DRAWING BY CLAUD LOVAT FRASER

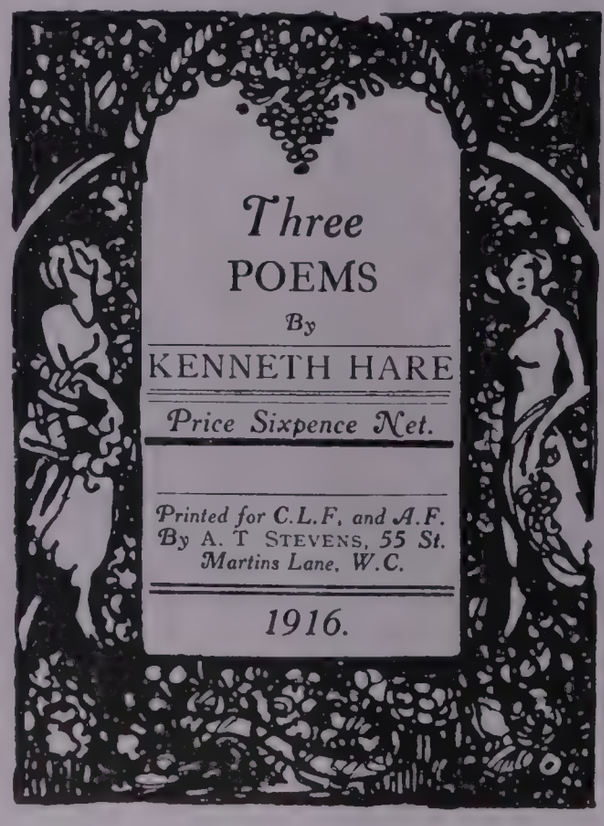


In 1469, James III of Scotland married the Maid of Norway, whereupon the Orkney and the Shetland Islands, previously a Scandinavian possession, were ceded to Scotland. And in Shetland there is spoken yet a tongue not to be called Scots, for it is rich in Norse words. The writer was expressly told by Lovat Fraser that it was at Lerwick, the capital of the Shetland group, that his birth had occurred in 1890, but it was asserted in obituary notices of the artist that he was born in London. Be that as it may, he was neither Scandinavian nor English by ancestry, alike his surname and middle name being eminently Scottish. He was educated at Charterhouse School, London, where Thackeray and John Leech had been before him. And, being in comfortable financial circumstances, Fraser knew nothing of the fight, waged by most artists when young, to free themselves from uncongenial work. He was able, toward the end of his teens, to espouse art as his sole profession, and henceforth he acknowledged London his home.

Apparently, Fraser never painted in oils. He executed a few aquatints, worked much in black and white with the pen and much in water colors, frequently combining the latter with pen drawing. But his way in general of combining the two media was not the customary western method, that of Fragonard for instance. The Frenchman would draw fairly heavily with the pen; next, merely enhance the black lines with washes of color, leaving the lines greatly prominent. Fraser, contrarily, would usually draw lightly with the pen, so that, in the finished picture, the structure of lines is little more than perceptible. Here, in short, was the mode of an eastern school, the Persian miniaturists. Like that school, Fraser favored among pens the reed one. And assuredly, he had not to wait long ere his art was recognized. There have been few critics with sharper eyes for merit than Major Haldane Macfall, and it is greatly to his honor that, in his monumental *History of Painting*, issued in 1911, he gave mention, if no more, to Lovat Fraser. He had championed him before in a magazine article, and he did the same subsequently.



ABOVE AND BELOW: ANNOUNCEMENT AND BOOK COVER BY CLAUD LOVAT FRASER



It does not appear that Fraser was ever credited with scholarship by any of his critics, favorable or the reverse. Yet he was something of a scholar, in a remarkably high sense of the term. He had a deep fondness for literature; he cared for that art, perhaps fully as much as for his own one of painting. His tastes as reader were nothing if not personal, leading him more into the byways than highways. He was constantly versing himself in some recondite matter out of sheer interest in it. And is not a true intimacy with subjects far more likely to come from such reading than from that of the person studying with academic distinctions in view?

With this love of books, the artist inaugurated, in 1912, an amateur publishing business whose publications bore the quaint imprint, "At the Sign of Flying Fame." Sending forth books written by various of his personal friends, Fraser also issued rhyme sheets, and in some of these the verses printed were of his own writing, a genuine if slight music commonly marking his song. It would seem that he had considerable aspirations as a writer of verse, for he signed his work in that medium, conversely setting the pseudonym "Richard Honeywood" to those prose tales and essays from his pen which were among the "Flying Fame" publications. All of these, whether books or sheets and whether by Fraser or by others, were adorned with drawings by him. And all the books were diminutive—most of them no bigger than tracts—but already high prices are given



FROM "THE SPLENDID WAYFARING" DRAWING BY CLAUD LOVAT FRASER

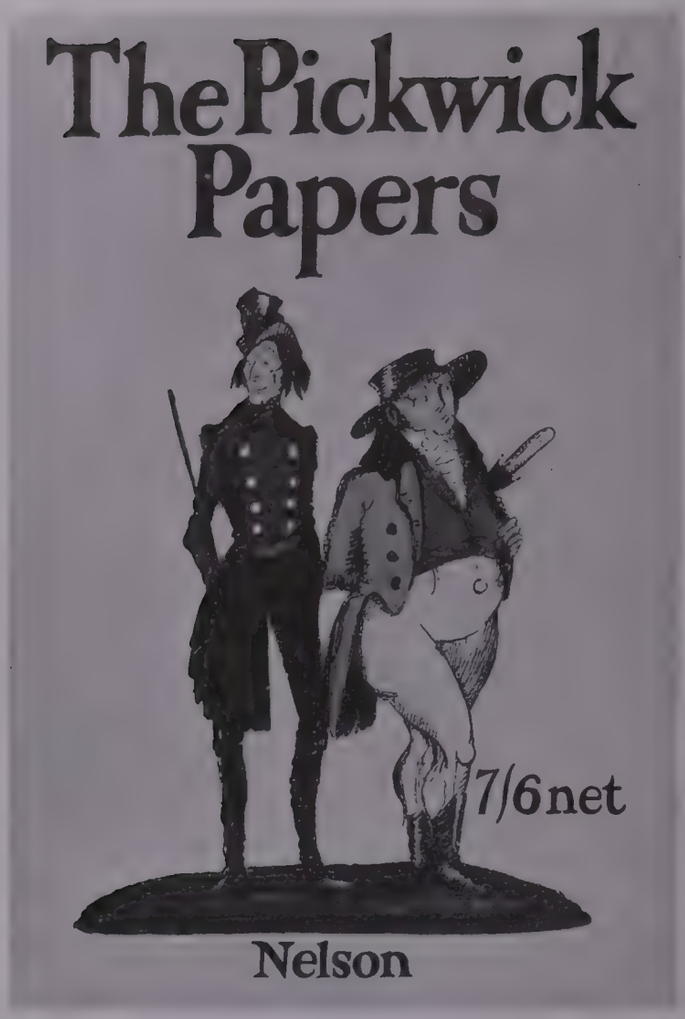
for them, the publishing venture having died in 1914. Nor need hesitation be felt in contending that time will increase the monetary value of the miniature volumes containing his work.

Fraser received a commission in the army at the outbreak of the war and he served with credit until 1918. He did plenteous drawings of episodes at the front, and it was while still soldiering that he married, his wife being American. She bore him a son. With the advent of peace, the artist had no need to revive "Flying Fame," for he was soon getting from ordinary commercial publishers copious requests for illustrations for books and magazines. This work did not inhibit his being prodigal with independent pictures, occasional landscapes as well as figure pieces, genre and architectural studies. He also produced several posters; he gave much attention to the fashioning of bookplates; he drew patterns for printed cotton textiles. Moreover, there came from him designs for toys and for statuettes, the toys being executed in wood with the fret-saw; the statuettes, modeled by Miss Hill-Clarke. This variety of activities proves the breadth of his interest in art.

Meanwhile Major Macfall, ever generous and having shrewdly marked how appropriate for stagecraft were the talents of Fraser, had brought him into touch with theatrical people. Consequently, ere long, plays were being staged with both costumes and scenes designed by the fecund young master. Of his works in this field, "The Beggar's Opera" was probably that which elicited the widest homage. Albert Rutherston has drawn a portrait of the artist, which portrait suggests that he was a voluptuous dilletante—a curious sort of character to be ascribed to so finely active a man. But his inimitable caricature of himself gives a good idea of his engaging personality. With his excellent fortune from the start of his life, with the ease wherewith he had apparently wrought all his productions, and with his quick march to celebrity, Fraser was the last man to be thought of as likely to die prematurely, and he was ailing only a few days prior to his death in



DRAWING BY CLAUD LOVAT FRASER



BOOK JACKET BY CLAUD LOVAT FRASER

June, 1921. His age was thirty-one years. A surgical operation had been performed, the physicians having seemingly been rather uncertain, however, as to the nature of the ailment.

The simple mode of stagecraft which the world associates with the Shakespearean drama remained in vogue a long while. It was in France, under Napoleon, that there was started the quest for historical accuracy in the setting of plays concerned with past ages, Talma being responsible for its inception. Thenceforth stage-artists, growing more and more ardent for the accuracy at issue, in consonance strove toward an absolute realism in the setting of plays concerned with the times in which they themselves were living. They largely tended to put the whole of their strength into these endeavors after verisimilitude. They forgot that, while the greatest things in art, waiving architecture, consist firstly in the reincarnation of something in life, that reincarnation must be beautiful or it is not art. Near the close of the Nineteenth Century, Gordon Craig sought to bring into the theater the noble beauty of severity, compassing this mainly by the lavish use of the straight line and the angle in scenery. But if Mr. Craig should be hailed as the man principally leading modern stage-artists to think of the beautiful, if his exploits in stagecraft tower infinitely above those of Lovat Fraser, Fraser, too, offered a very notable present to the theatrical art, for his achievement therein was, primarily, the bringing of fine color onto the boards. Conceding that Mozart anticipated Wagner in using music as the deepener of dramatic action, this does not lessen the glory of Wagner's deeds in that relation. And if, since no man is wholly a pioneer, the magic of fine color was occasionally bestowed on the theatre ere Fraser did this, the doings of his precursors hardly dim the lustre of his triumph in stagecraft. It is salient among his laurels that he belonged to no coterie working with a concerted aim or employing a given technique in common. Yet like that of every, or almost every, master, his art was in some degree the expression of the peculiar temper of his own day. In Shelley and Wordsworth, for instance, there lives the spirit of the opening years of the Nineteenth Century, a time when people did really dream of the perfectibility of mankind. But, with the waning presently of religion through the onslaughts of science, there came a sadness, duly finding exquisite utterance, in the painting, writing and music of the nineties. Reaction was bound to follow, however, and scarcely had Verlaine and Conder and Beardsley ceased from activities ere the pensive began to yield place to the robust. Lovat Fraser's art is among the best things which are emblematic of the change, for no leaning had he to the morbidity of Beardsley and no leaning to the gentle shades beloved of Conder, the taste for such being sure index of a sad mind. The fine colors which Fraser brought onto the stage were all, or almost all, of the gallant sort, the like predominating in his pictures. Nearly everything by him savors of the boyish gaiety that was characteristic of him.

Fraser was deeply fond of the Spanish school, and if a reminiscence of Goya is to be found in certain of his monochrome drawings, the glitter of his other works makes them bring to mind, frequently and trenchantly, the applied arts of Spain. As a rule signally able designers, the Iberian craftsmen were nevertheless greatly prone to roughness in execution. This was, indeed, their outstanding demerit, their furniture and pottery looking rudeness itself when set beside analogous things of the French school, always so neatly finished. And, similarly, it is roughness, or



"POLLY PEACHUM"

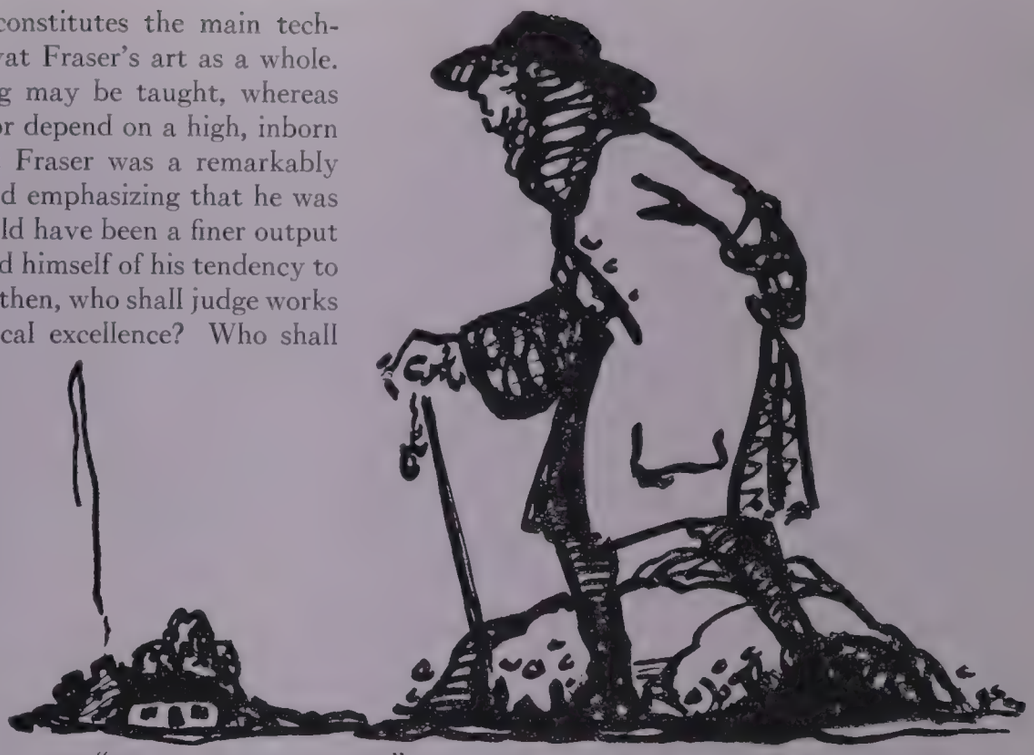
Costume Design for the Beggar's Opera

by

Lovat Fraser

Courtesy of Wm. Heinemann, London

awkwardness, which constitutes the main technical limitation in Lovat Fraser's art as a whole. Granting that drawing may be taught, whereas skill in design and color depend on a high, inborn faculty; granting that Fraser was a remarkably competent designer and emphasizing that he was a rare colorist, his would have been a finer output than it was if he had rid himself of his tendency to clumsy drawing. But, then, who shall judge works of art by their technical excellence? Who shall say that Carlyle, with his terrible, explosive manner, is inferior to Addison, with his neat prose, or assert that El Greco, with his rough mode, is behind Fromentin and Couture, each a past master in technique? There never came, from these men, pictures to be called great because their pictures lack the divine essence called poetry. Whence the hint of this in Lovat Fraser and the work of his hand, palliating the awkwardness of his draughtsmanship?



FROM "THE SPLENDID WAYFARING" DRAWING BY CLAUD LOVAT FRASER

There is in likelihood nothing by Fraser which even suggests that he had the slightest acquaintance with the stronger emotions, nothing by him which tells that he had seen far into life. It is this absence which utterly debars him from a place beside the great masters. "Lovat," says Major Macfall, "loved to play at life. Life was just a game to him—and he romped through it in his spare time (ay, even in his work) as if it were a costume ball and he the clumsy fun of the fair. Yet he never knew indignity." He had, however, a quite singular imaginative gift, showing itself, well-nigh constantly, in those of his pictures which are concerned with bygone ages. "To know is nothing, to imagine is everything," says Anatole France, the aphorism being of his best. While there are numerous persons who know some period, or periods, of history thoroughly, on the other hand there are very few with the ability to imagine the dead world, to see it living before their eyes, and it is that capacity which transpires with such richness in the work of Lovat Fraser. If, in studying the artist's drawings for Shakespearean plays, it is felt how finely actual, for him, were the scenes and the men and women whom he drew, still more strongly is that same impression received from his almost countless drawings showing people of the Eighteenth Century. His boyish heart went out in particular to the pirates and the highwaymen of that time, although beyond question these were really a lot of scoundrels. Presumably, too, if clothes were more inherently picturesque in the Eighteenth Century than today,

COSTUME SKETCH BY CLAUD LOVAT FRASER



then as now there lived dirty, slovenly individuals, and distance lent enchantment to the picturesque. To Fraser, however, the buccaneers and brigands presented themselves always with a halo of romance about them. To Fraser, the costumes, and everything else, of that age presented eternally a guise of enchantment. Not a great poet, he was yet a poet, for did he not set forth his topics duly robed in the glamor which his imagination invented for him? Did he not capture and render the poetry which he discovered when gazing fondly into an age remote from his own?

Bibliography of the Work of Lovat Fraser

WORKS PUBLISHED BY LOVAT FRASER PERSONALLY, BEARING THE IMPRINT "AT THE SIGN OF FLYING FAME"

Book	Author	Share by Lovat Fraser	Published
EVE	Ralph Hodgson	Cover-design and illustrations	London, 1913
TOWN	Holbrook Jackson	"	"
THE TWO WIZARDS	Richard Honeywood	"	"
SIX ESSAYS IN THE EIGHTEENTH CENTURY		"	"
THE BULL	Ralph Hodgson	"	"
FIVE NEW POEMS	James Stephens	"	"
THE MYSTERY	Ralph Hodgson	"	"
A GARLAND OF NEW SONGS	L. F. (*sic*)	"	"
A GARLAND OF PORTRAITURE	Anonymous	"	"
THE SONG OF HONOUR	Ralph Hodgson	"	"

Note: *Besides these books, there were issued "At the Sign of Flying Fame" several rhyme-sheets, with pictures by Lovat Fraser.*

FURTHER WORKS WITH ITEMS BY LOVAT FRASER

Book	Author	Share by Lovat Fraser	Published
THE SPLENDID WAYFARING	C. Haldane Macfall	Illustrations	London, 1913
THOUGHTS AND AFTER-THOUGHTS	Sir Herbert Beerbohm-Tree	Cover-design and illustrations	" 1913
THE COURT OF THE PRINTERS' GUILD	W. Loftus Hare	"	" 1914
PIRATES	Anonymous	Preface, cover-design and illustrations	" N.D.
NURSE LOVECHILD'S LEGACY	"	Cover-design and illustrations	" 1916
NURSERY RHYMES	"	"	" 1916
THREE POEMS	Kenneth Hare	"	" 1916
THE FAIRIES' FAREWELL	Richard Corbet	"	" 1916
NURSERY RHYMES	Anonymous	"	Edinburgh, 1917
THE LUTE OF LOVE	Anthology	"	London, 1920
NINE SONGS FROM THE GREEK	C. C. Abbott	"	" 1920
SONG-BOOK OF QUONG LEE	T. Burke	Cover-design and decoration on title-page	" 1920
THE BEGGAR'S OPERA	John Gay	Cover-design	" 1920
" (Music Score)		"	" 1920
MOONSHINE, A PLAY	Laurence Housman	Decorations	" 1920
A GREAT STEP FORWARD	Anonymous	"	" 1921
HELICON HILL	Felix Folio	Illustrations	" 1921
THE BEGGAR'S OPERA	John Gay	"	" 1921
THE FARMER'S BRIDE	Charlotte Mew	Cover-design	" 1921
OVER THE BRAZIER	Robert Graves	"	" 1921
THE LUCK OF THE BEAN ROWS	Anonymous	Cover-design and illustrations	" 1921
CATALOGUE OF THE MEMORIAL EXHIBITION OF WORKS BY THE LATE CLAUD LOVAT FRASER	Walter de la Mare and Gordon Craig	Cover-design and illustrations	" 1921

Note: *Besides the above-named, Lovat Fraser executed a series of drawings, reproduced on the jackets of an edition of Dickens' novels. This edition was published, without date, by T. C. & E. C. Jack, Edinburgh, Scotland, which firm has subsequently been amalgamated with Thomas Nelson and Sons, Edinburgh, Scotland.*

PERIODICAL PUBLICATIONS WHICH REPRODUCE A PICTURE, OR SEVERAL PICTURES, BY LOVAT FRASER, TOGETHER WITH, IN SOME INSTANCES, CRITICISM OF HIS WORK

Journal	During the Year or Years	Published
HEARTH AND HOME	1913	London
THE STUDIO	1919	"
DRAMA	1919 and 1920	"
THE CHAPBOOK	1919, 1920 and 1921	"
THE APPLE	1920 and 1921	"
THEATRE CRAFT	1920	"
TO-DAY	1921	"
THE BOOKMAN'S JOURNAL	1921	"
FORM	1922	"

Note: *The Chapbook, for September, 1920, contains, besides pictures by Lovat Fraser, a literary contribution by him, "Old Broadside Ballads." Apart from the "Flying Fame" rhyme-sheets, numerous works of that class, with pictures by Lovat Fraser, were issued by The Poetry Book-Shop, London.*

POSTERS BY LOVAT FRASER

Executed for	Subject	Shown
John Drinkwater's play, "Abraham Lincoln," at Lyric Theatre, Hammersmith, London	Male figure, holding two masks	1919
Lovat Fraser's own Exhibition of Pictures, at the Mansard Gallery, London	Face, of distinctly Oriental aspect	1919
"The Beggar's Opera," at Lyric Theatre, Hammersmith, London	Coachman, dress of early Eighteenth Century	1920
Eno's Fruit Salt, London	Group of people, costume of early Nineteenth Century	1920

PLAYS AND BALLETS STAGED WITH SCENERY AND COSTUMES DESIGNED BY LOVAT FRASER

Author	Play	Produced
Pergolesi	La Serva Padrona	Lyric Theatre, Hammersmith, London, January, 1919
Shakespeare	As You Like It	Shakespeare Memorial Theatre, Stratford-on-Avon, April, 1919
		Gaiety Theatre, Manchester, April, 1919
		Lyric Theatre, Hammersmith, London, April, 1920
John Gay	The Beggar's Opera	Lyric Theatre, Hammersmith, London, June, 1920
		Lyceum Theatre, Edinburgh, Scotland, August, 1921
	Nursery Rhymes Ballet	Coliseum Theatre, London, January, 1921
Lord Dunsany	If	Ambassadors Theatre, London, May, 1921
Gustav Holst	Savatri	Lyric Theatre, Hammersmith, London, June, 1921
	Ballet Divertissement	Coliseum Theatre, London, July, 1921

Note: *The editor desires to thank Major Haldane Macfall for having lent several illustrations. Others are reproduced by courteous permission of Messrs. Doubleday, Page & Co., New York, and Messrs. Thomas Nelson and Sons, Edinburgh, Scotland.*





"LEDGES OF SUN-LAND" BY MAYNARD DIXON

DIXON, PAINTER of the WEST

Native Californian and scion of pioneers, he interprets the spirit of the land and of its aboriginal inhabitants

RUTH PIELKOVO

ONE OF the most significant American developments of the last twenty years is the growth, west of the Rockies, of a native art, based not upon theories and formulas of Europe or the East but upon elements and characteristics inherent in the country itself. There has come to the fore a group of artists who, both in literature and painting, are devoting themselves to the interpretation of their own life and land, to American experience shaped by American environment and including rhythms and elements of the aboriginal race.

In San Francisco there is an artist, Maynard Dixon, in whose work is revealed the almost epic pageant of the West. Here the biggest and simplest forms of man and the biggest and simplest forms of nature merge. The slow, wide-flung rhythms of mesa and desert, of purple mountain and tawny plain blend with the mysterious life of the Indian. It is the present, not the past, which Dixon paints, for in this vast and silent land which he recreates time matters little. The shadow of ancient things slants across the present, scarcely a breath between. On the great reservations the Indian still chants his strange song to rain-god and sun-god; with the changing season he still moves to the old symbolic dance. Across the plains dark cattle herds with their riders move like a processional, suggesting the vast migrations of days gone by. In the work of Dixon we realize that this country and people are not things apart, strange and curious phenomena, unrelated to the world in which we live today. The vastness and grandeur of the western land,



"THE CIRCLE OF SHIMAIKULI" BY MAYNARD DIXON

the sombre and primitive dignity of the savage and untamable Indian who peoples it is our own indubitable heritage. Perhaps only here, facing this limitless natural expanse, when we appear as specks upon the desert's face, staring across the dim, unmeasured plain to strange and ever-receding horizons of level mesa or wind-cut butte, far from the clangor of industrial life, comes a realization of the immensity of the American rhythm, of a larger and freer life than most of us have known. The artist, with the egoism of intense conviction, has himself expressed this feeling in these lines:

I am the one—
I am the one who brings,
From the rocks,
From the records,
From the cliffs where they dwell
The authentic feathers of direction—
From the crumbled earth of my bed
The undoubtable dust of dreams
Out of the dust of dreams,
(Long held and last undertaken)
I who hold the black bowl of visions,
Come with answer of thunder-topped mesas,
And revelation of star-traveled plains.

A Californian, from the flat valley of the San Joaquin, Dixon is an essential product of his own



"SEPTEMBER MOONLIGHT" BY MAYNARD DIXON

heritage and environment. A man of Virginian ancestry, whose forefathers fought in both the Revolutionary and the Civil Wars, he is of a family that, after the terrible period of reconstruction in the South, went to California. It is this heritage, this moulding of pre-natal forces amid the stimulation of a new environment, which has contributed to his making in both physical and mental characteristics; a type purely American, which explains in no slight way his broad and unhampered handling of his western subject. He is a purely western painter, an artist who has held his own way unaided and whose work is little influenced by modern European theory.

The supreme value of such painting as Dixon's is its pungent individuality. Dixon has something to give that is entirely his own. In choice of subject matter, in his austere reactions to his surroundings, his work is stamped by complete spiritual integrity. The Arizona desert, the countries of the Navajo and Blackfeet Indians, the rolling cattle-ranges of the north are his favorite themes. These lands of squat hills and endless skies, he has made peculiarly his own. His painting is full of a strange and sombre poetry. In it we find sere, barren hills oppressed by the weight of the far-reaching sky; flat plains spreading to the horizon, palpitant beneath the heavens; a harsh and lonely land, so alien from the intimate charm of surroundings where most of us are at home that we feel as if we were intruders in a world not quite our own, caught up in an infinite space of earth and sky, very remote from the hearthside-view of things. Skies, rather than the earth, predominate in much of his work; skies filled sometimes with swollen and thunderous clouds, again hard and bright, stretched like a sapphire tent above the gawdy and desolate land. This sense of space, this simplicity of theme is reflected in the technique, which seems to be inherent in the subject. It is simple, bold almost to starkness. Yet there is always organization, a marching rhythm of design.

Dixon is particularly successful in mural decoration, for such canvases lend themselves better to the bigness of his subject matter than does the smaller and more intimate framed painting. Here



"THE ANCIENTS" BY MAYNARD DIXON

he has a larger field, and the rhythmical balance of composition and the decorative values have full play. These same elements are appearing more and more in his recent easel pictures.

A master draughtsman, Dixon is also a daring colorist. His palette is, however, rather simple. It is in the strength and justness of his color values, rather than in a complicated color tonal scale, that his work excels. Due to the peculiar brilliance of these arid lands, his canvases are generally high in key, intentionally pitched to the blinding luminosity of the desert country.

Dixon's interpretations of life on the western range have no storied, human-interest quality. There is no attempt at becoming a second Remington. Dixon is an artist, not an illustrator, and the literary appeal is absent from his work. It is in the handling of his subject matter, not the subject matter itself, that Dixon's claim to distinction lies, and it is this that marks him as a painter vitally different from the multitudes who are turning to the same country for inspiration. He does not go to this country as a stranger, as a man jaded by the artifices of civilized life, who has had his say in surroundings familiar to him and who now turns to new places for novel subjects. It is the place where he truly belongs. It is a part of his own heritage, and he feels it as perhaps only a westerner can feel it, as one who has lived its life, who has bunked with its cattlemen, one to whom it is familiar as home. Yet he finds its fascination more potent with the passing of the years and he interprets it with a deep understanding.

It is natural that upon such a man as Dixon the Amerindian exerts a strong influence. He knows him well through years of association. Summer after summer he has gone to his reservations and lived with him. He is familiar with his history, his legends, his art, and many of his close friends are members of this race. His Indian paintings are famous throughout the West, and several years ago decorations which he painted for the home of Anita Baldwin at Los Angeles were reproduced in THE STUDIO. While in the desert he is tireless in his search, not only for new Indian subject matter but also for the rendering

of the mystery and grandeur of the primitive soul. It is this searching, interpretive bent which gives his work so unusual a flavor. With the outer and picturesque phases of the Indian he has long finished. What he seeks now is the rarer quality, for in many of his best canvases the Indian stands in almost mystical relation with his outer world, strangely close to the soil, as much a part of the bleak landscape as is the mesa. He shows the Indian as an austere and grandiose example of a great and primitive people which is passing swiftly under the steady encroachments of civilization.



"MYSTERY STONE" BY MAYNARD DIXON

Whether a man of Dixon's stamp will ever contribute new theories or formulas of art for the leading of others is beside the question. His point of view is so individual, his path has been taken with such disregard of the existing mode, that he has as yet few followers. Yet, although he is almost a solitary, his work inevitably has taken its place in the big pattern of modern American achievement. Outside the law, far from the hallowing walls of art academies and of standardized sanctions, a great American movement is growing, and I believe that, after Dixon and a few other artist-pioneers, here in the only part of America unmutilated by the mechanical civilization of our age, we will succeed in developing an indigenous school, as individual and significant as any of the great national movements. Such work is bounded by no purely local interest. Its ramifications go deep and wide. In it is the spirit of America, a spirit limited by neither time nor territorial boundaries but which will be, as is all great art, the heritage of the whole world. In Dixon's work there is a rare unity of achievement. A thorough craftsman, a painter whose technique has come through years of labor, his work is a reflection, not only of the basic needs of his own nature, but of a people and country with which he is, temperamentally, closely allied. He has seized the essentials of both land and race and rendered them with truth.

Photographs by courtesy of the Macbeth Gallery

THE HUMAN SIDE OF ARMOR

Its influences persist in and out of military life. even if tourneys and jousts are now romantic memories

William B. M'GORMICK

When a policeman in uniform at a crossing raises his hand to his cap by way of salute he may not know it but he is carrying down a tradition beginning in the days when a knight in plate armor raised the visor of his helmet with the back of his gauntleted hand that he might be recognized. This very natural action, on all occasions other than in time of battle, grew into military practice and tradition as the most seemly and appropriate fashion of greeting on the part of all military men and of paying formal salutation of respect at ceremonials such as the salute to a nation's flag.

This salute, commonly used in everyday life, is only one of the many human aspects of the whole field of armor which makes it worthy of other viewpoints than that from which it is "studied as a dead language or as the bones of a fossil animal," as Bashford Dean has remarked in deprecating criticism of those attitudes so long held by most writers on the subject of armor. The newer viewpoint was aptly expressed by the assistant curator of arms and armor at the Metropolitan Museum of Art not long ago when he said: "Armor really never has disappeared from use"; while the "dead-language" and "fossil-bone" idea is represented by Ffoulkes, one of the modern British authorities, who in his work *Armour and Weapons*, published five years before the beginning of the world war, regarded armor as "a dead art" in a field that "will never be enlarged." Yet the world war saw practically every soldier on active service wearing a metal helmet, adapted from medieval armor, and not a few of them wore steel breastplates, which came down from the same practical source of bodily protection in time of military service.

An Italian foot-soldier (1450) had to carry all this weight and wield his battle-axe besides



Long before most of us associate armor with the field of art we grow familiar with it through mythological tales of enchanted arms; in historical novels, among which *Ivanhoe* doubtless stands preëminent; in the pages of Homer, and possibly in the Bible where we read: "And Saul armed David with his armor and he put a helmet of brass upon his head; also he armed him with a coat of mail." Nowadays motion-picture plays make children and their elders who are not readers equally familiar with armor as it was used from Roman to Elizabethan times at least, thus investing it with every quality other than that of the justly decried "dead-language" and "fossil-bone" atmosphere. This world of mystical and historical significance is quite apart from the esteem of the connoisseur, who long has ranked

Quilted suit and cap of coiled rope worn in the Fifteenth Century; two reasons why armor was hot and uncomfortable







Before and after. The Sixteenth Century German soldier wore this heavily quilted suit under the armor shown in the second photograph. Nevertheless many of the medieval battles were fought in the summertime

Fifteenth Century suit of Gothic armor, showing the method of fastening by straps. This suit seems a weapon as well as a defense



arms and armor in the high places held by ceramics, enamels, bronzes and paintings. To enter into that field for the first time is to walk among strange names and technical words bristling fearsomely to the uninitiated. As an illustration of this I quote a phrase out of Ffoulke's description of the manner in which armor was fashioned for convenience in use, to suit the movements of the body in walking, riding and fighting, and always with the idea in view of protecting the joints. "The arrangements for pivoting elbow and knee joints need scarcely be detailed," he writes with the over familiarity of the specialist, "for it will be seen by a glance at any suit of plate armor how the *cuisse* and *jamb* are pivoted on the *genouilliere* and move with the leg to a straight or bent position without allowing these plates to escape from under the *genouilliere*." Before one reaches the point where he can recognize a *cuisse* or *jamb* or *genouilliere* off-hand he has been made to feel that armor is a thing of marvels in its mere making, and not only as a form of apparel.

As an example of the craftsmanship that went into the fashioning of armor—a suit of armor of the finest quality represented years of the maker's work—there is a shirt of mail in the Metropolitan Museum of Art comprising two hundred and fifty thousand handmade and tempered rings, each separately riveted. Given the armorer could make two hundred and fifty of these rings in a day, it would have taken him nearly three years to complete it—and this for only one of the pieces of a suit that was put on much as a man today pulls a sweater over his head after exercising. To feel such a garment is to imagine that it would be comfortable, so soft and pliable is it, but all authorities agree that the wearing of armor was a mightily uncomfortable thing, for even that light and flexible shirt of mail necessitated putting on beneath it a heavily padded suit of cloth which was only a few degrees less torrid than a suit of plate armor, and this was the original fireless cooker in so far as retaining heat is concerned. Armor was indeed a burden. A suit of it alone weighed from fifty to as much as one hundred and twenty-five pounds, and as this was worn over the ordinary clothing of a fighting man, the matter of weight was a serious consideration. In addition to this there was the condition of heat generated by it and the lack of ventilation, this latter being so serious that there are records of knights being suffocated in their armor, the difficulty of removing the headpiece causing death at times. There is a more modern tale of a collector of armor going to a ball in Paris in one of his finest suits of plate armor and of his being overcome by the heat of it, and of his rescue by Fortuny, the painter, who was at the ball and who was sufficiently familiar with armor to unfasten quickly the headpiece of the collector's suit. The craftsman's skill that went into the making of armor and the rarity of such ability today are illustrated by a characteristic American test which was made a few years ago. Members of the Hobby Club were talking

about this particular point, and the one most learned in the matter of armor ventured the opinion that it would be a difficult thing then to find a steel worker who could fashion one of the simplest parts of armor. A man who had made a fortune in the manufacture of steel announced his belief that in his mill he had men who could do such work, and he invited the members of the club to be his guests and see it done. The test selected by the authority on armor was that a bar of fine steel should be given to the workman and that from this the man should fashion one of the simplest things known to the armorer, the protective ridge along the top of the plainest of all helmets, a part technically styled the comb of a morion. Several of the most skilful workmen in the steel mill tried their hands at the job, each working from a model, but the results were far from satisfactory technically and the products were clumsy in effect.



A jousting suit of the Sixteenth Century showing the protection afforded by the cross-barred shoulder-piece for left shoulder and breast. The suit is richly decorated

To read history is to be impressed with the fact that the human record is like a series of pictures in which men and women in the mass keep repeating much the same conduct with great figures rising above them in groups whose similarity of motives and actions and political relations are astonishingly alike. In connection with armor in the world war we had a repetition of a military phase such as aroused Montaigne to write in 1587 a complaint against soldiers taking up their armor at the last moment and discarding it as quickly as possible after it seemed that the danger had passed. Everyone who followed the course of the war closely will recall how difficult it was to get the soldiers along the western front to put on their gas masks and to keep them on, thus repeating in the Twentieth Century what soldiers did in the Sixteenth. Few, however, were the soldiers in our great conflict who abandoned their helmets, and it will be of interest to the general art student to know that the helmet of the French *poilu*, finest in form of all contemporary head coverings for the military, was designed by Edouard Detaille, famous as a painter of battle scenes and soldier life. That armor really never has disappeared from use, we must realize if we have ever seen the mounted troopers before the Horse Guards in London or the French cuirraseurs with their helmets and breastplates, and no one at all familiar with armor can fail to recognize how much the modern football player's leather helmet and noseguard owe to the Norman headpieces of the Eleventh Century. Another curious instance of the persistence of armor is to be found in the case of a notorious Australian bandit, Ned Kelly, who flourished in 1880 and who escaped capture a long time by wearing body armor and a headpiece, the combined weight of which was ninety-seven pounds, which had been made by a local artisan.



When jousting armor became as heavy as this the knights had to mount their horses from elevated platforms

He was eventually captured through one of his pursuers shooting him in his unprotected legs.

Of all craftswork of past times none has disappeared to such an extent as armor, and the reason for this is well known. The steel and iron of which it was made was of such fine quality that it could be used to the greatest advantage in making tools or ornamental metal work, and after every war or in long periods of peace much armor was sold for these purposes. It is a generally accepted story that the famous metal gates of the Botanical Garden in Munich were forged from Gothic armor of the Fifteenth Century which had been abstracted from the attics of palaces in that city. As a suit of Gothic armor has brought fifty thousand dollars in recent years, the intrinsic value of that gate would run into a large figure. At the time of the French Revolution ancient armor was sold by weight and converted into horseshoes and pike heads. There is in the collection in the Metropolitan Museum of Art a headpiece that was found in a little grocery shop in a town on the Rhine where it was used to measure meal. Another reason for the disappearance of armor, apart from its natural enemies, rust and erosion, is that many casques and buckles enriched with gold were broken up for the sake of the trifling sums received for the precious metal. The real causes for the disappearance of armor in the mass, however, were its abandonment by armies in the last two centuries and discouragement of its use in modern warfare up to 1914.

When painters dress characters in armor they occasionally present curious anachronisms. It has been pointed out that Raphael, Mantegna, Titian and others saw nothing wrong, if they understood what they were doing, which is probably unlikely, in attiring Saint George in a suit of Milanese armor or putting a fluted breastplate of Nuremburg make on a Roman soldier in the first year of the Christian era. The curator of armor at the Metropolitan Museum has pointed out that the armor worn by the knight in Carpaccio's "Portrait of a Knight in Armor," a loan to the museum, is made up of pieces ranging in point of time from 1470 to 1540 and from Italy to Germany in source, an analysis suggesting that the knight was not above picking up second-hand military attire when and where he could.

Armor has a symbolism touched by charming fancy. Thus the helmet is the symbol of wisdom; the breastplate, of virtue; the backplate, of prudence; the sword, of valor; the spur, of diligence, and the gauntlets, of friendship. There is a touch of humor in connection with the backplate symbolizing prudence, particularly when it is recalled that Alexander the Great recommended the abandoning of the backplate in order to discourage the cavalry from turning its back to the enemy.

Photographs by courtesy of the Metropolitan Museum of Art



CARVED WOODEN BOWL FROM THE CONGO

Hessel Collection

ARTS and CRAFTS of the NEGRO

The carving, weaving and modeling of the primitive African races is surprising in its decorative qualities

Captain P. G. LEPAGE

WHEN, some little time ago, there were revealed the artistic productions of certain peoples which, although contemporaneous with ourselves, are considered to be in the primitive stages of civilization, interest and research were limited to their creative powers as expressed through sculpture. Great was everyone's surprise upon learning that the most intellectual achievements of our own advanced societies had been equalled by races whose artistic development appears to be in its dawn. It was through its fetishes, masks and figurines that Europe and America became introduced to the unexpected art of the African Negro. Nevertheless, both travelers and stay-at-home collectors in quest of the unusual had already picked up instruments and implements whose interest and beauty were manifest but whose genealogy is still much of a mystery despite investigations already made.

Travelers' collections are more interesting than those of others because the elements in them were found at their sources by their possessors themselves and afford, therefore, the best possibilities for classification and authentication. These, however, dispersed in distant provinces and foreign countries, are difficult of access. Curios of other collectors, on the other hand, from the circumstance that they generally are picked up in such quarters as shops, markets and fairs, do not provide data equally trustworthy. Not merely in regard to a special race but even in regard to a continent—assignment to Africa or Asia depends often on the greater or less wealth of ornamentation, the degree of simplification of outline—is attribution of these articles difficult.

In time, when the increasingly numerous ethnographic museums in different parts of the world have published illustrated catalogues and when scientific research has had better opportunities for inter-communication than is yet possible, it may be possible to grant to some hitherto pedigree-wanting object a home and a parentage, to discriminate among schools, to localize elements and to compare the artistic faculties of different races and tribes. Meanwhile it remains an indisputable fact that the decorative character manifested in the handicrafts of the black races of Africa is of surpassing quality. The tools, implements and ornaments collected in explorations, travels and campaigns, and pictured herewith,

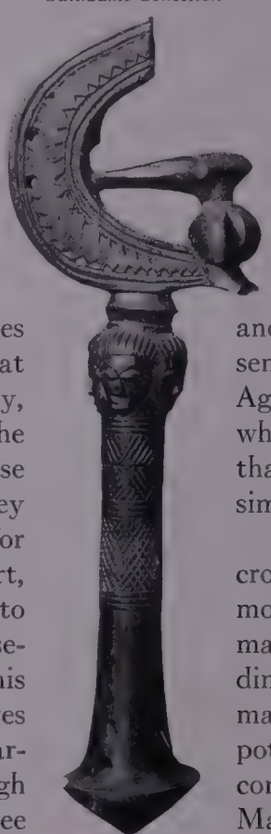


JEWEL CASE FROM THE BELGIAN CONGO *Moris Collection*

show how admirably the native hand derives the maximum of expression from the few elements afforded by the soil. The illustrations may also serve to guide future collectors to districts where research is particularly likely to bring forth fruit.

It is strange to observe that the more elements which civilization places at man's disposal, the more facilities with which it provides him, the less originality he will display in his craftsmanship. The natural corollary to this observation is that the decorative arts among primitive peoples are always of a superior order. All that these aboriginal artists need is a little clay, wood, iron or copper, a few plants, the skins and bones of animals. From these they will fashion any implement that they require and, responding to the instinct for beauty lying deep in every human heart, they will combine them in a manner to please the cravings of the spirit while usefully serving the needs of the body. This the Negro of Africa in particular achieves with the most surprising feeling for harmony and balance, and the traveler through that continent is perpetually amazed to see how the slightest implement never fails to couple beauty to utility. Take for one small instance a cat-tail once in the possession of a Fellata chieftain. The sun-dried hide of a pachydermous animal furnished the rigid handle which, half-way through its length, branches out into five supple thongs. As an instrument for the acceleration of a dilatory slave, or for goading a slack bullock, it can not be improved upon. But its owner wanted it to be, while a weapon with which to inflict pain on others, an ornament from which he could derive pleasure for himself and, with this in view, he had the handle embellished with shimmering applications and insertions of pieces of the black skin of an alligator, broken up at regular intervals with rings of neatly plaited leather. Again, we find the wilder mountain tribes not content that the bows for their arrows be made of the most pliant wood, firmly strung with cords of twisted leather, but taking delight in adding intermittent windings of bind-weed and producing an effect of robustness most attractive to the eye. To these two examples, mentioned because they happen to lie before me as I write, countless others might be added, from the metal implement combining the uses of thorn extractor, seal and razor, elliptically fashioned in the form of a fish, to the wooden planchette on which the *fakirs* alternately inscribe verses from the Koran and magic formulæ recalling the human semblance found in certain Turkish tombs. Again, there are the fine copper armlets whose sturdy design is far more graceful than are most of the trivial elaborations of similar trinkets made by modern jewelers.

DRUMSTICK FROM BAOULÉ
Guillaume Collection



Nor have our makers of china and crockery ever imagined shapes more harmonious than the earthenware receptacles made by Negro craftsmen and ranging in dimensions from the millet jars in which a man can hide himself to the minute betel pots which the native women tuck into the complicated architecture of their coiffures. Many of these are embellished with linear ornamentation, and I am inclined to think that these geometrical interlacings may have been suggested, to the blacks as well as to the Berbers,

CARVED WOODEN COMB FROM MADAGASCAR



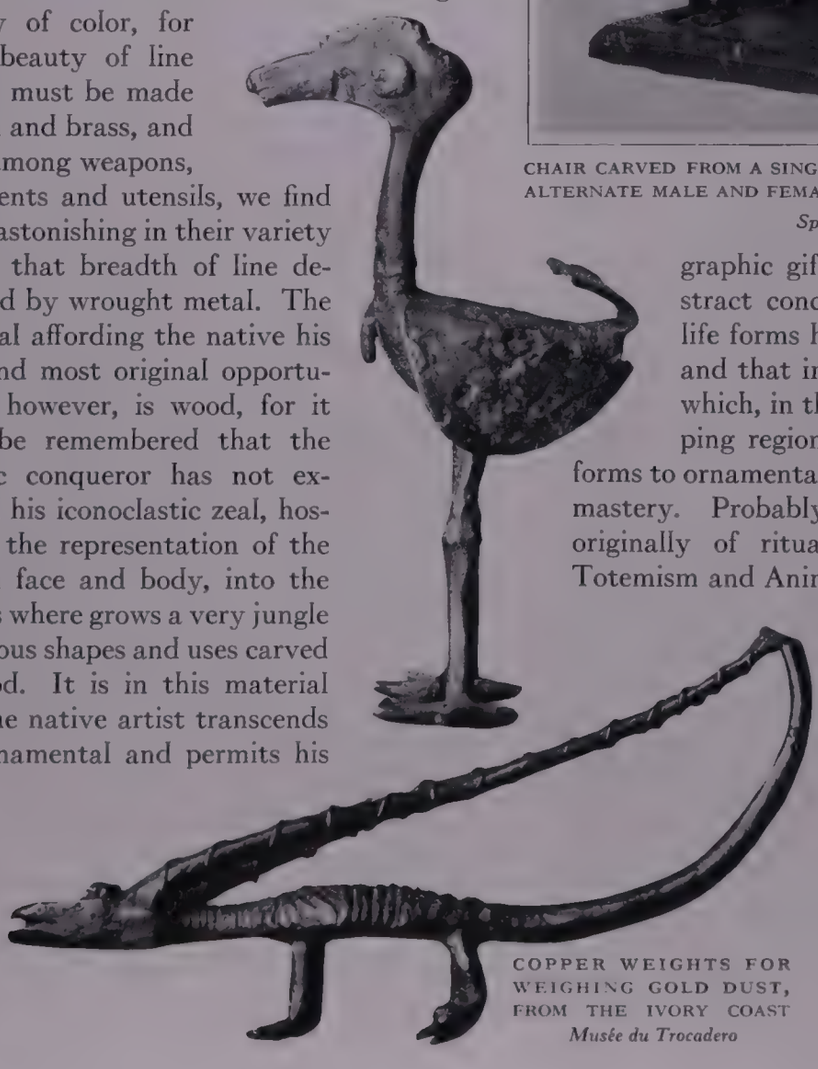
by chance in that, when the jars were put on mats to dry, the plaiting of the reeds stamped the moist clay with its impress and the potter completed the pattern thus fortuitously furnished him. Among the most beautiful productions from African hands are the jars of plaited rice or millet straw and palm fibre which the necessities of nomadic life substituted for the earthenware pitcher. They are so tightly woven that they may be carried long distances on the backs of camels and oxen without losing a drop of the liquid which they contain.

To vegetable fibres the African Negro resorts also for his extremely simple needs in wearing apparel, adorning it with charmingly colored key and other patterns or, as in certain parts, mingling it with bands of a cotton stuff pleasing to the eye and agreeable to the touch. Wonderful color schemes are applied to saddlery. Here thongs of leather are plaited in and out just as are the fibrous substances, and splendid is the concert of vivid hues that these bring to the eye when the native cavalry parades.

While these elements serve for the magic display of color, for sheer beauty of line appeal must be made to iron and brass, and here, among weapons, ornaments and utensils, we find forms astonishing in their variety within that breadth of line demanded by wrought metal. The material affording the native his best and most original opportunities, however, is wood, for it must be remembered that the Islamic conqueror has not extended his iconoclastic zeal, hostile to the representation of the human face and body, into the regions where grows a very jungle of various shapes and uses carved in wood. It is in this material that the native artist transcends the ornamental and permits his graphic gifts to have full freedom. Abstract concepts borrowing nothing from life forms here yield place to observation and that imperious instinct for synthesis which, in the heathen and fetish-worshipping regions, adapts human and animal forms to ornamental requirements with surpassing mastery. Probably these representations were originally of ritualistic intent, the beliefs of Totemism and Animism having presided over the artist's inspiration in the main, but both human portrayal and that of fauna have long been purely and simply motifs for ornamentation expressed in the closest possible union with the character and purpose of the object decorated. On occasion the sheer form serves a utilitarian purpose, as, for instance, a tortoise-shell whose hollow body and



CHAIR CARVED FROM A SINGLE PIECE OF WOOD, FROM DAHOMEY
ALTERNATE MALE AND FEMALE FIGURES ARE USED AS SUPPORTS
Spire Collection



COPPER WEIGHTS FOR WEIGHING GOLD DUST, FROM THE IVORY COAST
Musée du Trocadero



COPPER WEIGHTS FOR WEIGHING GOLD DUST, FROM THE IVORY COAST *Musée du Trocadero*

mobile head and feet constitute the drum and cymbals of a tambourine.

There is good reason for congratulation in this intimate association between the ornamental and the utilitarian for, if the Islamic inhibition was destructive to human and animal representations in the countries coming under Mussulman influence, the war made by Christian missionaries against idolatry in the lower forest regions in the vicinity of the coast was no less calamitous to native art. In consequence, works which were great masterpieces have completely and forever vanished. Their recognition as objects of domestic utility may have preserved from this sad holocaust objects really no less suspicious from the religious point of view, as, for example, the caskets so often found in the Congo showing a hand on the upper or under side, as though to support or to seal them, a symbol quite as closely associated with Animism as are the duck's and the crocodile's heads which are totems in Zambezi and other parts of the Black Continent. However, Negro arts and crafts do not derive all their inspiration from religious beliefs. Many of the forms which they illustrate may have their origin in cross influences due to different migrations and interracial minglings, although too little is known about these as yet to permit of positive assertions. Other forms may be of even more mysterious origin. The X, which occurs in certain geometric ornaments, is a symbol peculiar to the Mediterranean races; certain figures, like those on a wooden lock, are distinctly Memphite.

CARVED WOODEN BOWL WITH COVER, FROM BÉNIN *Guillaume Collection*



Whatever the actuating motive, be it religious, traditional or individual, the handicrafts of the Negro artisan must be considered not as mere curios but as objects of art calling for philosophic study and esthetic admiration. The specimens here illustrated might well be dwelt upon separately, so original and varied, powerful in execution and intelligently adapted to their different uses are they, but where we are dealing with works of such eloquent expression, comment, beyond mere description, is surely superfluous.

Painters' IDEALS *of* CHILDHOOD

IMAGES of the Holy Infant excepted, children up to the end of the Sixteenth Century filled, largely, the parts of "supers" on the pictorial stage. They did not really begin to be starred until the Nature-worshippers, in England first, gathered them into the fold of their charming little Olympia of trees, flowers and animals, and the Impressionist painters, in France later, discovered in them qualities akin to sunshine and simplicity. The cult of the child was, indeed, the logical corollary of the theories of Jean Jacques Rousseau and the Lakists, and when, with the romantic school which paved the way for realism, Victor Hugo wrote his ode to *"L'Enfant"* he unconsciously composed the creed of a new religion in art.

To Rembrandt, rhapsodizing on the beauty of old age and seemingly oblivious to the pictorial possibilities provided by his own little ones, may be opposed Renoir and Carrière, whose children were their favorite models. Besides the host of paintings and pastels known to all, there are, by Renoir, that series of delicate pencil drawings of baby heads protruding from perambulators and fanned by a few leaves from an invisible tree and, by Carrière, in addition to his maternities, studies and sketches in charcoal of children eating soup, having their bath and in other familiar acts of their daily life. Although Renoir and Carrière were not, doubtless, the first artists to depict children *naturally*, it may be said that they were the first to depict them *intimately*. Even the most fluent English masters *studied* to be natural, and so they came near to forcing the charm, the lure and childishness of childhood. Their admiration for them verged on idolatry and, aided by the peculiar beauty of English children, they evolved a species of super-child who was less human than angelic. It wanted the realist Frenchmen, Renoir and Carrière, and Mary Cassatt to dare, moreover, and to have the capacity to seize the moods and gestures of children unobserved. Theirs was the human child once again, human as it was in the hands of the primitives; still also, in its stiff way, in Pourbus and Philippe de Champaigne, compared with whom little "Master Hare," were he not by the master hand of Reynolds, would be dangerously near being "mother's darling." More than any other artist, Miss Cassatt emancipated child art from the too theatrical interpretations of the past. Her absolute indifference to effect and conventional clichés, her extraordinary capacity for identifying herself with her subject, bringing it into pictorial life without superimposition or sacrifice of her own personality, have been the factors in her success in the portrayal of natural childhood.



"CHILD PRAYING" FRENCH, FIFTEENTH CENTURY
In the Louvre

This is one of the few pictures of the French Primitive school extant. Painted on wood it is a well preserved example of the honest, simple manner typical of the painters of that period.

Illustrators of childhood, the great Kate Greenaway and lesser ones, have for want of space been omitted from this synopsis, as have also sculptors, although several like Donatello, Della Robbia and Houdon have made fine portrayals of children.

The trend of the lesser arts follows closely that of the greater, and a consideration of the finest child portraiture of any period is, therefore, also a commentary on contemporary illustration. Both



PORTRAIT OF ELEANORA OF MANTUA BY FRANCIS POURBUS FLEMISH, 1569-1622

In the Pitti Gallery, Florence

Francis Pourbus, son of Francis, was born in Antwerp. He was at Bruges in 1589 where he restored the large and beautiful altar-piece of the Passion in the church of Our Lady. He was admitted as a free master in the guild of Saint Luke at Antwerp in 1591. Early in the Seventeenth Century he was at Brussels whence he went to Mantua to become the court painter. In 1609 he accompanied Eleanora of Mantua, whose portrait by him is illustrated above, to Paris. There he was made painter to her sister, Queen Marie de Medicis, and lived in Paris until his death.

are reflections of the spirit, as well as of the fashions, of their day. The modern freedom from conventionalized restraint and emphasis on realism has brought forth, both in painting and sculpture, portrayals of childhood which, without falling into the mire of sentimentality, have caught and preserved the adolescent spirit with a surety that has never before been known, and present day book and magazine illustration has gained in consequence. In this brief presentation of a subject which would admit of almost indefinite expansion, in an attempt to point out only its most salient features, preference has been given to pictures in which a child is the *leit motif* and not merely a decorative accessory, as, for instance, in Boucher, whose cupids contribute to his pictures like volutes in architectural adornment. The child as a figurant in *genre*, abundant in all schools, has also been designedly excluded. The artist's penetration into the child's own sphere of being, the outward gestures of its special life, manifestly the reflection of the peculiar world in which it lives, could not be more completely illustrated than, from the past, in the praying child by an anonymous primitive master and in the writing child by a famous modern master, with one by Velasquez between them as a supreme example of realization in the portraiture of childhood.

—Muriel Ciolkowska.



PORTRAIT OF THE INFANTA MARGUERITE BY VELASQUEZ. SPANISH, SEVENTEENTH CENTURY

In the Louvre

The Infanta Marguerite, who was the daughter of Philip IV of Spain, Velasquez's patron, sat to him on several occasions. We find her in the famous "Maids of Honor" and in two other portraits, one now in Vienna, the other in Madrid. She was half-sister to Prince Balthasar Carlos whom Velasquez painted on a galloping pony, and became the wife of the Emperor Leopold.

INTERNATIONAL STUDIO



PORTRAIT OF A GIRL WITH A HAWK BY PHILIPPE DE CHAMPAIGNE. FRANCO-FLEMISH, SEVENTEENTH CENTURY

In the Louvre

Philippe de Champaigne was a contemporary and colleague of Nicolas Poussin, for though born in Brussels, he came to Paris at the age of nineteen, in 1602, and painted there until his death in 1674.



PORTRAIT OF MASTER HARE BY SIR JOSHUA REYNOLDS BRITISH, EIGHTEENTH CENTURY

In the Louvre

The spirit of childhood seems more perfectly rendered in this portrait than in the one of the same boy, also by Reynolds, now in the Metropolitan Museum of Art, in New York. The latter is more carefully finished, but prettiness has been over emphasized.



"THE FAMILY" BY EUGENE CARRIÈRE. FRENCH, NINETEENTH CENTURY

In the Luxembourg

In this picture of Carrière's there is a strong suggestion of the sadness and wonder that is ever a part of childhood. A lesser master than Daumier, there is a sense of quiet simplicity in his canvases that is distinctly his own.



"CHILD DRAWING" BY RENOIR. FRENCH, NINETEENTH CENTURY

In the private collection of Durand-Ruel

In this portrait of one of his sons Renoir has depicted childhood with a completeness never before attained.



"GIRL WITH A HAT" BY BERTHE MORISOT
FRENCH, NINETEENTH CENTURY

Courtesy of Durand-Ruel

Berthe Morisot was a great figure in the French Impressionist group, one of the few women who have done notable work in art. The freedom and truth of this portrait are characteristic of her painting.



"MOTHER AND CHILD" BY MARY CASSATT. AMERICAN, TWENTIETH CENTURY

Courtesy of Durand-Ruel

The French have paid to the work of Mary Cassatt the greatest compliment in their power. They claim her as one of themselves. Few artists have been more searching realists than she; still fewer have depicted realism with greater sensitiveness to fundamental beauty.

INTERNATIONAL STUDIO

FURNITURE *of Historic* TYPES

III. Forms of the late Italian Renaissance

Styles of Tuscany, Umbria, Venetia and Rome and the influences exerted on them through three centuries

Major ARTHUR DE BLES



SIENESE ANDIRON
LATE QUATTROCENTO

IT IS ONE of the peculiarities of Italian art of all kinds, in the Quattrocento and the Cinquecento, that, unlike Greek art, there was no general resemblance in its manifestations as produced in the different provinces and city-states into which the peninsula was divided. The spirit pervading the art of Greece was a glorious patriotism which expressed itself by exalting the Hellenic ideal and employing it as a cultural weapon throughout the numerous colonies of *Magna Grecia*, Chalcidice and the Hellespont and on the Euxine coast. The Italian city-states, on the other hand, lived in a state of incessant and bitter rivalry, which stifled, to a great extent, those influences which might have made Italian art as homogeneous as Egyptian or Greek art, and, to a lesser degree, that of Rome.

So it came about that each city-state established and maintained its own individual traditions, not only in the graphic arts but also in the applied arts of architecture and furniture. So although Florence was only thirty-three miles away from Siena, as the crow flies, the influence of the City of the Lilies upon her rival was practically nil. In the Trecento and the Quattrocento, when Sienese art was at its prime, brilliancy of decoration took precedence over the feeling for form, ever the chief Florentine characteristic. In painting, tenderness of expression in the midst of delicate shades of reds and blues and yellows, heightened by a lavish use of goldleaf, gave to the Sienese altar-pieces a charm that one looks for in vain in the works of contemporary Florence.

And so it was in furniture design. Whereas in Florence the architecture and, as a consequence, the furniture, of the Fourteenth and the Fifteenth Centuries—once the transitory Gothic feeling had died away—were severe in form, keeping close to the classic model with its columns and pilasters, acanthus leaves and friezes, and the moulding ornaments inherited from Rome, the Sienese furniture was more richly decorated and the classical forms modified to attune to the gentler art sense of her people. There was not much difference between the furniture styles of the two rival cities, so far as the type of furniture used was concerned. Even the Florentine "throne" was found, although rarely, in Siena, one of the finest known being that in the Kunstgewerbe Museum in Berlin, a late piece dating about 1522-25, with richly carved friezes and paneled pilasters and a high-paneled back, with an *ovolo* moulding, instead of the *intarsia* paneling of the Strozzi *trono*, illustrated in our last article. The back is higher than that of the Florentine "thrones," which were approximately as broad as they were high. And although the architectural feeling is well established, the entablature projects considerably over the back which is topped by an elaborately carved supplementary frieze and supported by an acanthus bracket, or console, at each end. Two large acanthus brackets support the beautiful moulded and carved pilasters, with their fern-frond and acanthus capitals, while below the brackets hang swags of beribboned flowers and fruit, which unquestionably served as the inspiration for those which we associate with the English Seventeenth-Century wood-carver, Grinling Gibbons. A Sienese table in the Kaiser Friedrich Museum in Berlin, dating about the middle of the Sixteenth Century, has a richly moulded hexagonal top, supported on a large, square, paneled column, with an inverted entablature as a base and a lion's paw at each corner, while another, formerly in the Tolentino collection, has a similar pedestal except that the column expands considerably toward the top and there are no paws below the square entablature-like base. Another one, labeled Florentine, in the same collection, has an octagonal top resting on four scrolled supports placed cornerwise upon a square pedestal, with sarcophagus base, the pedestal forming a cupboard or cabinet, with human half-figures at either side of each square moulded panel. The panel supports of the long tables again



ROMAN CASSONE (1540) WITH FIGURES REPRESENTING NIGHT AND MORNING AND THE IMPALED ARMS OF THE BENTIVOGLIO OF BOLOGNA AND BOSIO SFORZA OF SANTA FLORA

show the gentler feeling of Siena in the smoother line of the profile curves than those of the Florentine pieces, while the stretcher is less severe and in an elongated baluster form.

Sienese *credenze* were usually in three compartments, simpler in this instance than Florentine pieces of the same period, viz, the middle of the Cinquecento, which only had two doors, or four in pairs. The doors were simply moulded and both in general form and detail of ornamentation were rectangular, whereas the Florentine examples were much more elaborate in outline as in ornamentation of the door panels and stiles. Here it is the Florentine pieces that have the projecting top supported on acanthus consoles, but the purity of the architectural entablature has disappeared. The decorative work, particularly the exquisite relief carving, of Sienese furniture, was influenced by such men as Marrina and Barile, whose friezes and designs for upright panels have never been surpassed for beauty of conception and execution.

Large cupboards, much higher than *credenze*, with two or four painted doors, were a feature of Sienese houses. Baldassare Peruzzi (1481-1537), the celebrated architect of the great Farnesina Palace, built for the Sienese banker, Chigi, did not consider it beneath his dignity to paint the panels of such pieces, of which a splendid example is illustrated here. Peruzzi, who was like Leonardo da Vinci in versatility, wielded a powerful influence over all Cinquecento Sienese and Umbrian art, for he was at once an architect and a mathematician, a master of perspective, a sculptor, a painter, and an authority on classical design.

Other parts of Tuscany produced more distinctly typical pieces than did Siena, but they were ruder in construction, and their design was more in the form of silhouette outlining than in relief or ornamentation. A table of Lucca workmanship, illustrated in our last article, is typical. The tables of Lucca were constructed of thick wood, cut with a band-saw into simple yet harmonious scrolls and curves. Elaborately cut outline seems to have been the one and only aim of the Lucca artisans, indeed, although to a lesser degree, perhaps, of all Tuscan workers, not claimed by Florence and Siena. A point worthy of recollection in regard to the cabinets and *credenze* is the frequent use of the so-called Tuscan column, which is nothing more than an unfluted Doric, as modified by the Romans. Wherever these columns—so characteristic of the French style of Henri II (1537-59)—are found as corner supports, or otherwise, in Italian furniture, it is safe to label the piece as Tuscan, as distinct from Florentine, in which fluted pilasters were practically constant until carved caryatids replaced them; or from Siena where decoratively carved pilasters were more often employed. A fine *credenza*, formerly in the Cavaliere Girard collection, labeled Florentine, has these Tuscan columns in niches at the two front corners, although the doors are flanked by half-figure caryatids.

Umbrian art, in furniture as in painting, was an offshoot or, to put it more exactly, the logical development of Sienese. Siena never moved in art from her original position of the great stronghold of the Byzantine tradition, and her sensitiveness to sensual beauty, rather than to intellectual strength, as exhibited in form, prevented her development, and by the end of the Quattrocento it had caused her elimination as a factor in Italian art. But when Umbria took up the Sienese tradition, it did not spring from a root grafting, as Sienese art had grafted itself onto the foundations of the Byzantine tradition. It built a new growth

from the upper branches and reached forth into new realms with such effectiveness that it could produce a Raphael, "purest painter of them all," direct descendant of Siena through his master and friend, Perugino, in whom the gentleness of Sienese art is so clearly discernible.

There is little Umbrian furniture that can be attributed with certainty to that province, for much of that which is found there was made by the Sienese artists for the Perugians and the inhabitants of other cities around them. Siena and Umbria were mostly on friendly terms, and so there was none of that bitter feeling between them which did so much to arrest the development of the southern Tuscan city, by its inhibitions against its powerful, because more progressive, neighbor on the Arno. Umbrian pieces of whose identity one is quite certain—and they are rare—show great naïvete in their design, and are distinctly lacking in originality. We remember one typical piece, a Sixteenth-Century cabinet which had two door panels, two side panels, and a middle top-drawer front decorated with nothing but a flat relief carving of balister form running down the centre. The sides were broadly chamfered, and flanking the doors were two almost rudely carved half-figures of women draped below the waist with an acanthus leaf, and supported on—nothing. Another cabinet with two cupboards and two drawers above the entablature has three enormous curled leaves with parallel sides as stiles, a similar motive in lozenge form in the centre of the door panels, and a wearisome repetition of ornament in the excessively elaborate mouldings. Umbria made a constant use of that very displeasing motive, the horizontal fluting. It is out of place, in that position, and can not be carried out to its proper solution, so that it becomes a "fluting" closed at both ends. Its constant use, and that of the ugly large parallel-sided leaves, are evidences of the poverty of invention which characterized late Sienese and Umbrian furniture design.

Now, before going north into the provinces of Lombardy, Piedmont and Venetia, let us see what was occurring in Rome in the matter of house-furnishings. In view of the enormous importance given to the Eternal City, as the main residence of the popes, and of the further fortunate factor that these popes almost all were imbued either with a sincere desire to promote the arts for their own sake, or the honor of Rome, or with a selfish thought of the magnification of their own glory, it is not surprising that all the greatest artists swept on to the city of the Cæsars, where splendid palaces and churches were constantly being erected and decorated with frescoes and statues by the best men that could be found for the work. With Michelangelo and Raphael, and Benvenuto Cellini, and scores of other great, though lesser, masters, in the employ of such enlightened and cultured rulers as the Medici popes, Leo X and Julius II, or even the hard-living licentious Borgia, Alexander VI, pressed into service for designing furniture, it is not to be wondered at that some of the finest pieces extant bear the Roman mark.

The long struggle for supremacy between the Guelphs (supporters of the popes) and the Ghibellines (supporters of the Holy Roman Emperor), which had begun with the famous but unsuccessful bull of Gregory IX to Frederick II of Hohenstaufen to submit to the Papal authority (1219), had given to the popes a curious sort of morbid desire to impose their authority by the magnificence of their palaces and belongings, by the splendid armor of their large armies of mercenaries, by the brilliancy of their retinues and the lavishness of their expenditures. And in those days of a highly cultured Italy, patronage of the arts was one of the safest and surest methods of obtaining what we should call today "advantageous publicity." Therefore we find that Roman palaces and their furnishings were much more ornate and showy than those of the more sincerely artistic Florence, although in general form and style there is a strong resemblance, due to the fact that a large proportion of Roman pieces was designed and executed by Florentine artists. We know by the great memoirs of Benvenuto Cellini and Michelangelo, the two glories of Florence, how their souls revolted against some of the instructions that were given to them, and to which social conditions of the time forced them to conform, although not without protests and struggles, and even punishments. The pride of the Papacy had to find its expression and its purpose had to be served, regardless of the feelings of the artist employed, be he a genius or no. So we find Roman furniture elaborately embellished with close carving in high relief; magnificent, it must be confessed, both in design and execution, but lacking that chaste restraint which is so essential a feature of pure art and so typical of Florence, the very home of the Medici—before they became popes. Michelangelo and Raphael not only designed but also supervised the execution of such important pieces as the *cassone*, always the article of furniture *par excellence* in Fourteenth-Sixteenth Century Italian mansions. It is therefore not astonishing that the drawing of the human figures which were used so extensively in Roman wood-carving was quasi-perfect and that these high-

relief pieces have a character quite distinct from those produced in other parts of the peninsula, notably Venice, of which we shall speak later. The fine *cassone* shown here with two beautifully wrought figures of Spring and Summer flanking the impaled arms of Bentivoglio and Sforza is a Roman piece. The pose of the figures, the cornucopia and sheaves, the palmetto frieze and the well formed, curly-headed *putti* are characteristic of Cinquecento Rome. It offers a good example of the way in which fashions in furniture spread in Italy as elsewhere. Bentivoglio was the tyrant of Bologna, while this particular Sforza, Bosio by name, was count of Santa Fiora in Tuscany. Yet the latter went to Roman artists instead of nearby Siena or to Florence for the important *cassoni* required for the marriage of his daughter to Count Gianfrancesco Bentivoglio in 1540. The condition of the lion's paw feet explains why so many Florentine and other chests were designed in sarcophagus form with its "refused" base to prevent damage by constant kicking.



UMBRIAN PRIE-DIEU (CIRCA 1480) WITH INTARSIA DECORATION. NOTE THE ARCHITECTURAL FORM OF THE ARM-REST AND BASE

Courtesy of Mrs. Ebrich's Gallery

Another chest like our illustration, one in the Victoria and Albert Museum, London, bearing the arms of the Delphini, also with *putti* supporters on a square panel, is divided into four inset bas-relief panels, three of which represent allegorical subjects exquisitely carved, and the fourth, a trophy of arms. It is in sarcophagus form on four lion's paw feet turned cornerwise and connected by an apron of reversed scrolls of uncommon design. The corners are embellished with nude and winged female half-figures in high-relief on expanding pilasters, while the stiles between each pair of panels are composed of similar but wingless figures. The frieze again is made up of regular acanthus scrolls and palmette. Chests were not the only elaborately carved pieces of Roman furniture. Even the bellows were exquisitely chiselled with allegorical figures and even subjects. In short, sumptuosity was the feature of all Roman furnishings, as it was with those of Venice, but with purer design and more artistic workmanship than was exhibited by the craftsmen of the great Adriatic seaport. The difference between the work of the two cities might be characterized by the term "sculptural" in Rome, and "decorative" for that produced in Venice.

Furniture in the province of Venetia, and especially in the metropolis itself, suffered many vicissitudes which have seriously affected our complete knowledge of the furnishing of the earlier Venetian houses. The enormous maritime com-

merce of Venice from the last decade of the Tenth Century, when the Doge Pietro Orseolo, after the conquest of the Adriatic and Barbary pirates, had established his capital as "Mistress of the Seas," gave to the merchant-patricians such stupendous wealth that, like the French nobles and rich *bourgeoisie* of Seventeenth- and Eighteenth-Century France, they saw no necessity for creating durable furniture, and, changing styles frequently, discarded with each modification of the prevailing fashion the furniture that had gone out of date, to make place for the new style. The old furniture was thrown into attics or broken up, and so we are obliged to have recourse to old inventories for our information as to the arrangement of the palaces in which the great families lived in so regal a splendor. Even more than in Florence were the spacious rooms left bare of anything but the pieces along the sides of the wall. To such an extent was this plan carried out that the smaller writing tables were often hinged at one end, to permit of them being lifted up and laid against the wall when out of use, while they rested on a wrought-iron support at the unattached end when in service. Such a table is to be seen in Carpaccio's famous picture in the *Accademia* representing the popular subject illustrated by so many great artists, from Dürer to Rembrandt, and Ghirlandajo to Domenichino, of Saint Jerome in his study or cell. This picture also shows another interesting peculiarity of Venetian houses, a large niche in the end wall sheltering a Madonna in the classical Grecian style in front of which stood a lamp, sometimes displaced by a pair of prick candlesticks, and hidden from the remainder of the room by a handsome silk or velvet curtain. A mirror was almost universally hung in this niche also, and so costly were these mirrors of polished metal, set in magnificent frames, that only in very rare instances is more than one found in inventories of the Fifteenth and Sixteenth Centuries. In Florence, and indeed in all parts of Italy except Venice, the rectilinear mirror alone is found, but in the latter city, probably through her early commercial relations with the north of Europe, the convex circular mirror so well known from its presence in the famous portrait of "Jean Arnolfini and his Wife" by Jan van Eyck in the National Gallery was frequently used.

The walls of Venetian rooms were hung with Flemish verdure tapestries of the Gothic type, that is to say, with small foliage interspersed with coats-of-arms. These tapestries were known as *arras*, from the beautiful city in France—then Flanders—almost totally destroyed in the World War, whence they came. The *arrazi* gave place in the Sixteenth Century to handsome crimson cut-velvet hangings. Around the walls were low benches or, more often, chests, which, to an even greater extent than in Florence, were by far the most important articles of furniture in the house. The old inventories of the Fifteenth and Sixteenth Centuries sometimes show as many as twenty or thirty chests in a house, and the majority of these were handsomely decorated in the typical Venetian style. One is not accustomed to think of the famous Venetian patricians—their own name for themselves—as *parvenus*, yet in numerous respects they were imbued with all the "qualities" of that amusing section of society. Their love of titles, their pride of race mingling with a highly developed sense of the power of wealth and of the means of acquiring it, their distrust of each other, as evidenced by the "Lion's Mouth," and the secret denunciations, their cruelty and cold-blooded calculation in crime where *raison d'etat* made it desirable or necessary, and above all, their adoption of spurious methods of ornamentation in their art—all these attributes of the Renaissance Venetian's mind betrayed his lowly origin and swift rise to great authority and power. In the chests, for example, instead of the fine *intarsia*, and later, the boldly executed carving of the products of Tuscany and Rome, the ornamentation of Venetian *casse* or *forzier*—they were not called *cassone* in the Venetian dialect—is effected almost exclusively in *gesso*, in very intricate scroll-work covering the entire chest. Mostly they were in the sarcophagus form on a moulded base, or block feet connected by a scrolled apron, the base as well as the chest being completely covered with the *gesso* relief-work. An example in the Kunstgewerbe Museum is, however, designed in rectilinear contours with three panels divided by friezed pilasters, and bearing a plain laurel wreath in the centre. It is on small block feet, without an apron.

Venice was closely connected with the other provinces of northern Italy, and it is doubtful whether some of the features often found in the Venetian furniture originated in the Adriatic province or whether they were imported from other provinces by the Venetian merchants who visited them. Of such is a very characteristic ornamentation known as *certosina*, that exquisite inlay of ivory, in conventional geometric patterns, that was connected with the name of the Certosan or Cistercian monks who had settled in Lombardy from Burgundy. As a matter of fact, this type of inlay work is almost surely of Venetian origin so far as Italy is concerned, for we know that similar work was executed in the Near East at that time when Venice was in constant touch with Asia



LOMBARD WRITING DESK EXQUISITELY WROUGHT WITH CERTOSINA AND RESERVES INLAID WITH MOTHER-OF-PEARL AND TORTOISE SHELL

Minor and Syria. In other pieces, such as mirror frames and a small settee which became fashionable toward the last years of the Sixteenth Century, richly carved scrolled outlines, with heavy exaggerated curves, became typical of Venetian pieces. And this characteristic of the deep curves remained a feature of Venetian furniture until the middle of the Eighteenth Century.

Other important objects of furniture in Venetian palaces were the *restello* or rack, a rare piece generally inlaid with much richness, and from which hung the treasured mirror of polished steel; the bed, an enormous construction with a tester in pure entablature form and carved stringboards; the small *cassette*, or jewel caskets, almost invariably exquisite pieces of craftsmanship, in *gesso;* and in the Cinquecento, musical instruments like the spinet or the clavichord, upon the decoration of which the skill of great artists was frequently employed. Taken as a whole, the furniture of northern Italy in the Fourteenth and Fifteenth Centuries was less purely native than were the products of Tuscany and Umbria and Rome, and as the Seventeenth Century drew near, the first ripple of the great wave of eclecticism, which was to drown Italian art forever, began to make themselves felt. By the middle of the century the spirit had died and Italian furniture design had resolved itself into a servile, and not often felicitous, imitation of the styles of other countries, all of which had received their original impulse from the masters of the early and High Renaissance to whom Art was God and their City's Glory, His Prophet.

(The fourth article of this series will appear in the April issue)

OROZCO, *the* MEXICAN GOYA

Painter of the middle and lower urban classes of his race, he savagely divests them of all but essentials

José Juan TABLADA

With Diego Rivera, already known by an intelligent American public following the arts, it is José Clemente Orozco who holds the supremacy in modern Mexican painting. While the former is strong and constructive in an almost architectonic expression of volume, the second is a master of expressionistic simplification. Rivera had from Cézanne that trend for building with spatule or brush like a mason with his trowel, squarely establishing constructive planes and often obedient to that classic or Italianistic principle of confining his figures in profiles and outlines of the most voluntary drawing, while Orozco, although a great draughtsman himself, seems to express form by color tones which, seemingly melted, succeed in giving the essential of forms among the most charming and iridescent harmonies of grays. What Rivera strongly affirms, Orozco subtly insinuates.



SELF-PORTRAIT BY JOSÉ CLEMENTE OROZCO

To be considered accurately, Orozco's works must be divided into two classes: black and white drawings in ink and in lead pencil and paintings in water colors, pastels and oils. Among the first, produced about fifteen years ago, the purpose of simplification is visible, these stating only what is characteristic and eliminating all those superfluities which in the parlance of art are called "putty." We say linear because those drawings being as a rule in two dimensions, only contour lines are employed for expressing form, with occasional shades having more tonality than volume value. In the lead-pencil drawings it is different. There is an evident search for essential volume, attaining often to an effect as powerful as certain of Picasso's not abstract figures. In the paintings, most of which are water colors, volume and atmosphere are sought, volume being essentially obtained by color, heightened often by lead-pencil traits and even pen and common writing ink, as the artist's technique is fanciful and entirely his own. The atmosphere is peculiar: a luminous penumbra of blueish and yellow grays, of aerial diaphaneity and of the most surprising quality of color.

We must, before going further, tell about the only subjects that intrigue this painter. They are women of two kinds: the up-to-date college girl and the girl of the underworld. In a previous article about generalities in Mexican modern painting we said about Orozco: "The women whom he is wont to paint are of two kinds in violent contrast but altogether typifying, one might say, striking phases of femininity—the wholesome college girl, the bud on the verge of maturity already asserting the authority of her sex with coquetry and the lure of dress and gesture, and the courtesan, the peculiar, picturesque Mexican type, in gaudy attire and showy head-dress, in which, under a mask of ceruse and crude rouge, the lips are a gash and the black-fringed eyes shining live coals. The pictorial work of Orozco might be compared with a garden containing only flowers of two kinds: one untouched and white, fresh with virgin sap, scarcely unfolding their corollas, and the other, autumnal and decaying, with rare orchid hues, disquieting shapes exhaling with their perfume an offensive smell of decomposition and death. . . . With women as an exclusive subject Orozco happens to paint men rather as an accessory of feminity, perhaps looking only for a contrast of form and an opposition of color. Here and there a rogue or a bully is seen as a dancing partner or lurking in the shadow by a foamy skirt."

The women of Orozco recall those of Constantin Guys by the apparent loose technique of washed tones, of Beardsley by the intensity of certain morbid features, of Toulouse-Lautrec through the almost frantic statement of those feminine characteristics peculiar to women of the theatre and the underworld, and even of Honoré Daumier by the

A PAINTING *and a* CONTRACT

GUY EGLINGTON

IF, early one spring morning, you should chance to wander up the garden path that leads from the church to the old fortifications of Avignon, with no thought that you are treading a path consecrated by millions of tourists but solely in a spirit of exploration and adventure, your emotions probably will be very similar to my own. Completely wooded in all the way by shrubs and trees, you will be asking yourself "To what end, all this labor?" Then suddenly there will burst upon you

CONTRACT *between Jean de Montagnac and Enquerrand Charonton*

S'ensuit l'ordannance du retable que Messire Jean de Montagnac fait faire par Maistre Enguerrand, peintre, pour mettre en l'église des Chartreux de Villeneufve-lès-Avignon en l'autel de la Sainte Cinté.

Premièrement y doit avoir la forme de paradis et en ce paradis doit estre la Sainte Trinité, et du Père au Fils ne doit avoir aucune différence et la Sainte Esprit en forme de colombe et Nostre Dame, devant, selon qu'il semblera mieulx audit Maistre Enguerrand; à laquelle Nostre Dame la Sainte Trinité mettra la couronne sur la teste.

Item les vêtements doivent estre très riche; celui de Nostre Dame doit estre de damas blanc figuré selon l'avis dudit Maistre Enguerrand et alentour la Sainte Trinité doit estre Cherubins et Seraphins.

Item du cousté de Nostre Dame doit estre l'ange Gabriel avec certaine quantité d'anges, et de l'autre cousté saint Michel aussi avec aucune quantité d'anges qu'il semblera mieulx audit maistre Enguerrand.

Item de l'autre part saint Jeban-Baptiste avec autres patriarches et prophètes selon l'adviz dudit maistre Enguerrand.

Item du cousté droit doivent estre saint Pierre et saint Paul avec certaine quantité d'autres apostres.

Item cousté Saint Pierre doit estre ung pape martir auquel l'ange tiendra la tierre sur la teste ensemble saint Estienne et saint Laurens en habits de diacres cardinaulx avec autres saints martirs à l'ordonnance dudit maistre.

Item du cousté saint Jeban-Baptiste seront les confesseurs, c'est assavoir saint Grégoire en la forme d'ung pape comme dessus et deux saints cardinaulx, ung vieil et ung jeune, et saint Agricole et saint Hugue evêques (saint Hugue en habit de chartreux) et autres saints selon l'adviz dudit maistre Enguerrand.

Item du cousté Saint Pierre doit estre sainte Catherine avec certaines autres vierges selon l'adviz dudit maistre Enguerrand.

Item la part Saint Jeban-Baptiste la Madelene et les deux Maries Jacobi et Salomé chacune d'icelles tenant en mains ce que tenir y doit, ensembles autres vefves selon l'adviz dudit maistre Enguerrand.

Item doit avoir en Paradis dessus dit de tous estas au monde à l'ordonnance dudit maistre Enguerrand.

Item dessus ledit Paradis doit estre le chiel auquel sera le soleil et la lune selon l'adviz dudit maistre Enguerrand.

Item apres le chiel le monde, auquel doit se monstrer une partie de la cité de Rome.

Item du cousté du soleil couchant doit estre la forme de l'église Saint-Pierre de Rome, et, devant ladite église à l'issue a une pomme de ping de cuivre et d'ilec, on descent par grans degrez en une grande place tirent au pont Saint-Ange.

Item du cousté senestre de ladite place a une partie de la muraille de Rome et de l'autre cousté sont maisons et boutiques de toutes manières de gens; au bout de ladite place est la chastel Saint-Ange et un pont sur le Timbre qui vie en ladite cité de Rome.

Item en ladite cité a beaucoup d'églises entre laquelles est l'église Sainte-Croix de Jérusalem où saint Grégoire celebra et lui apparut Notre-Seigneur en forme de pitié en laquelle sera peinte l'histoire selon l'ordonnance dudit maistre Enguerrand en laquelle ystoire sera saint Hugue, chartreux assistant audit saint Grégoire avec autres prélatz selon l'adviz dudit maistre Enguerrand.

Item au partir de Rome se doit monstrer le Timbre entrant dans la mer, et en la mer sera certaine quantité de galères et navires.

Item oustre la mer sera une partie de Jerusalem, premièrement le mont Olivet où sera la croix mon Seigneur et au pié d'icelle un priant chartreux et un poy loin sera la le monument mon Seigneur et un ange dessus disant: Surrexit non est hic; ecce locus ubi posuerunt eum.

Item au pié dudit monument seront deux prians; du cousté droit la valèe de Josaphat entre deux montagnes; en laquelle valèe une église où est le monument de Nostre-Dame et un ange dessus en disant: Assumpta est Maria ad aethereum thalamum in quod rex regum stellato sedit solio; et au pié d'icellui monument un priant.

Item du cousté senestre aura une valeè dans laquelle seront trois personnages toutes d'une aaige; de toutes trois partir raix de soleil et là sera Abraham saillant de son tabernacle et adorant lesdites trois personnages et disant: Domine, si inveni gratiam in oculis tuis, ne transeas servum tuum, sed afferam paululum aquae et laventur pedes vestri.

Item en la seconde montagne sera Moyses avecque ses brebis et ung jeune fils menant la musette et là apparut audit Moyses Notre-Seigneur en forme de feu du milieu d'ung buisson et dira Notre-Seigneur à Moyses: Moyses, Moyses! Et Moyses repondra: Assum.

Item du cousté senestre sera Enfert et entre Purgatoire et Enfert aura une montagne et de la part du Purgatoire au-dessus de la montagne aura ung ange reconfortant les ames du Purgatoire; et de la part de l'Enfert aura un déable sur la montagne très defigé tornant le dos à l'ange et guettant certaines ames en Enfert lesquelles lui sont baillées par d'autres déables.

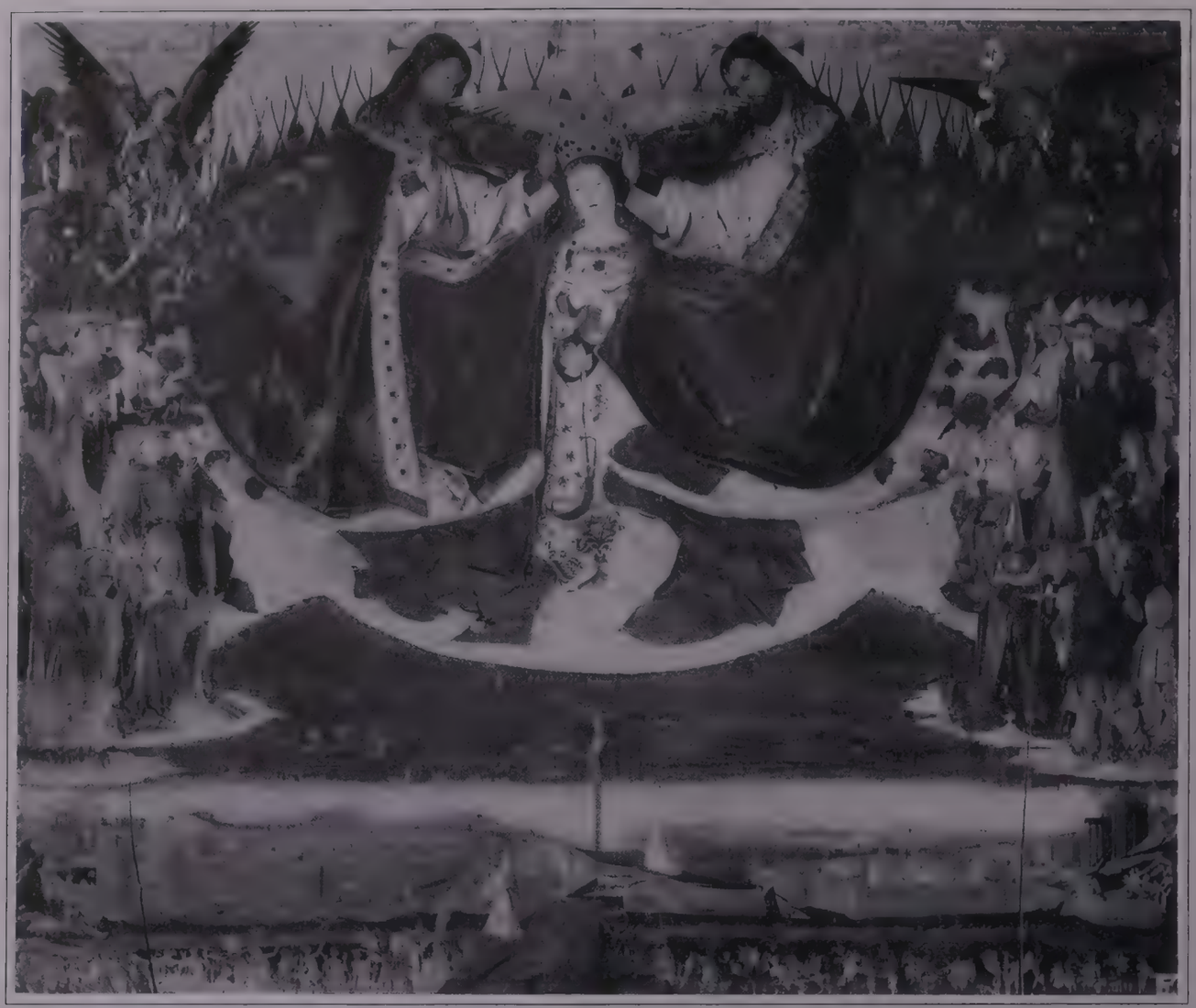
Item en Purgatoire et en Enfert aura des ames de tous estas selon l'adviz dudit maistre Enguerrand.

Item ledit retable doit estre fait tout à fines couleurs d'uille et l'azur doit estre fin azur dacre excepte celui qu'on mettra en la bordure lequel estre de fin azur d'alamigne et l'or que tant en la bordure comme autour le retable doit estre fin or et bruni.

Item ledit maistre Enguerrand monstrera toute sa science en la Sainte-Trinité et en la benoite Vierge-Marie et du demeurant selon sur sa conscience.

Item le renvers du retable sera peint d'ung fin drap de damas cremesin tout figuré de flores de liz.

le 14 Avril, 1453.



"CORONATION OF THE VIRGIN MARY" BY ENGUERRAND CHARONTON (1453)

Followeth hereafter the ordering of the altarpiece which Messire Jean de Montagnac willeth be made by Master Enguerrand, painter, to be placed in the church of the Carthusians at Villeneuve-lès-Avignon on the altar of the Holy Trinity.

First there shall be the form of Paradise and in this Paradise shall be the Holy Trinity, and between Father and Son shall be no difference; and the Holy Spirit in the form of a dove, and Our Lady, before, as shall seem best to the said Master Enguerrand.

Item: by the side of Our Lady shall be the angel Gabriel with a certain number of angels, and on the other side Saint Michael with such number of angels as shall seem best to the said Master Enguerrand.

Item: on the other hand [the left side] Saint John the Baptist with other patriarchs and prophets according to the judgment of the said Master Enguerrand.

Item: on the right side shall be Saint Peter and Saint Paul with certain number of other apostles. . . .

Item: . . . shall be in the aforesaid Paradise of every human estate to the ordering of the said Master Enguerrand.

Item: above the said Paradise shall be the heavens in which will be the sun and moon according to the judgment of the said Master Enguerrand. . . .

Item: . . . the said altarpiece shall be made all in fine oil colors and the blue shall be fine dacre blue excepting that which shall be laid on the border which shall be fine blue d'alamigne, and the gold as well on the border as around the alterpiece shall be fine gold and burnished.

Item: the said Master Enguerrand shall show all his science in the Holy Trinity and the Blessed Virgin and for the rest according to his conscience.

Item: the back of the altarpiece shall be painted with a fine cloth of crimson damask all figured with fleurs de lys.

The 14th day of April, 1453.

one of the most marvelous views in the whole world. First, you will see all the southern half of the town of Avignon, lying spread out beneath you so that you can count its churches, trace its twisting streets, view the plain beyond to its far horizon near the sea. Massive, at your right, lowers the Palace of the Popes, strange child of that plain. Then, as you stroll around, you will see, far beneath you, the Rhone where its two branches unite, and for ten miles in either direction you will follow it and them, nearly to the Maritime Alps that rise snow-capped in the far distance. And from a bank of the river juts a Fourteenth-Century bridge, very beautiful, that ends abruptly

in midstream. Beyond the bridge you will see a small fort, and as your eye follows the lie of the ground it will be led naturally to a village that clusters 'round the northern slopes of a hill which is crowned by large fortifications. And, if you are inquisitive, you will turn to an aged gentleman who, like you, needs little sleep, and ask him the name of the village and who built the fort. And thereupon he will tell you a long story, so that it will be past breakfast time when he is finished. But the name of the village is Villeneuve.

There, I fear, the resemblance between you and me will end. It is extremely improbable that you, too, will have made the pilgrimage to Avignon in order to see, not Avignon, but this very village of Villeneuve, and not even Villeneuve for its own sake, but for the sake of a French Primitive, of obscure renown, that is housed in the hospice there.

Imagine, if you can, a cluster of Renaissance palaces, of every degree of splendor, each according to the wealth and rank of the ecclesiastic who



DETAIL FROM "THE CORONATION OF THE VIRGIN"

Item beside John the Baptist will be the confessors, that is to say Saint Gregory in the form of a pope as above and two holy cardinals, one old and one young, and Saint Agricola and Saint Hugh, bishops (Saint Hugh in Carthusian habit), and other saints according to the judgment of the said master Enguerrand.

built it. Place in their midst a Fourteenth-Century Provençal church, with massive tower, to serve at need as fortress. On the outskirts lay a Carthusian monastery of Fourteenth-Century



DETAIL FROM "THE CORONATION OF THE VIRGIN"

. . . and on the head of Our Lady the Holy Trinity shall be placing a crown

foundation but grown through three centuries of prosperity. Build at its center four churches, one beside another. Command Italian painters to cover their walls with frescoed stories. Around the churches group four cloisters; this, early and intimate, yet full of dignity; that, late and spacious; each striving everywhere for lightness. Add thereto, for the pleasure and in the style of later, more luxurious centuries, banqueting halls and audience chambers. Imagine this majestic haunt of ecclesiastics, built up in the course of four hundred years. Then—raze the whole to the ground, leaving here a portal of a church, there a wall that retains still the vestige of frescoed glory; build mean hovels among the ruins, block up the arches of the splendid cloisters for kennels, outhouses, human habitations; set ragged children playing in a dusty street. That is Villeneuve. What a setting for a jewel! What jewels lie buried in that setting!

But that is another story; one which will be told one day, I hope. For the present there is that "Coronation of the Virgin" which I had come so far to seek. It hangs, as I said, in the hospice, one of a small group of fine buildings, although of late date, that stands in the center of the straggling village. You pull a great chain that hangs outside the doorway, and an old iron bell peals. When you have waited awhile, a stout nun, of uncertain age and uncertain breath, opens the door to you. You explain your wishes. You



DETAIL FROM "THE CORONATION OF THE VIRGIN"

Item: after the heavens the earth, of which shall be shown a portion of the city of Rome.
Item: on the side of the setting sun shall be the form of the Church of Saint Peter of Rome, and [the] front of the said church at the portal has a cone of copper and ilex, [whence] one descends by great steps into a large square leading to the bridge Sant' Angelo.
Item: on the left side of the said square is a portion of the wall of Rome and on the other side are houses and shops of all manner of men; at the end of the said square is the castle Sant' Angelo and a bridge over the Tiber which is in that city of Rome.
Item: . . . on the right hand the valley of Jehosaphat between two mountains; in which valley a church where is the sepulchre of Our Lady and an angel above saying: Assumpta est Maria ad aethereum thalamum in quod rex regum stellato sedit solio (Mary has been assumed into the Heavenly Kingdom, in which the King of Kings sits on his starred throne); and at the foot of that sepulchre a praying friar. . . .
Item: on the left [sic] side will be Hell . . . and on the side of Hell will be a greatly deformed devil on the mountain, turning his back on the angel and lying in wait for certain souls in Hell which, by other devils, are driven towards him.
Item: in Purgatory and Hell will be souls of every estate according to the judgment of the said Master Enguerrand. . . .

enter. You are led up a broad flight of stairs. But first you must admire—you will do well to simulate a degree of fervor in your admiration—a large and sumptuous tomb, built to appease the pride, the very considerable pride, of a cardinal, or it may have been a pope. After you have bowed before this reverently, you will at length be conducted to the gallery where hang the pictures. The greater number you may disregard, but before the "Coronation" by Enguerrand Charonton I advise you to stay until the sister's patience is exhausted.

Not a great deal is known of this Charonton. He was a northerner, born at Laon. On the nineteenth day of August, 1447, he rented a house on the Place Saint Pierre at Avignon. Five years later he might have been found living in the rue de la Samerie, next door to Pierre de la Barre. He lived at Avignon until 1461. Now Avignon, then as at present, was on the high road that led from Italy to the north, and it may well have been that Charonton, on his way thither or returning thence, was persuaded by the riches of the town and the keenness of the younger school that was growing up there, as well as by a certain rich fellow countryman who promised him orders, to remain. For you will remember that Avignon, although bereft of its popes those fifty years, was still a papal city and the center of Catholicism in the South. Be he then setting out or returning—the work of Charonton shows rather acquaintance with Italian

masters than study under them —at Avignon he remained. There are records of four pictures painted by him (two are known): a "Vierge de la Misericorde" done in collaboration with Pierre Villatte and now at Chantilly, an altar-piece for the altar of Saint Claire at Avignon, a banner for the Confrèrie de Notre Dame des Anges at Aix, —the latter two still awaiting rediscovery—and this, his masterpiece, the pride of Villeneuve.

But I was thinking little of these things as I stood in the long cool gallery and listened to the sister's chatter. I was thinking rather of the contract which Charonton had signed exactly—it chanced that this day was the anniversary—four hundred and seventy years previously, and I was wondering what a modern painter would make, were such an amazing order placed in his hands, for there were to be portrayed in this picture not only the coronation of the Virgin, but with her in Paradise a galaxy of angels, saints, martyrs, popes, virgins and holy women; then, the heavens; on earth, the cities of Rome and Jerusalem with divers happenings in each; the Crucifixion, the tombs of Christ and Mary, of Moses and Abraham; Purgatory, with its army of souls and angels of comfort; and finally Hell, populous with the damned. All of this was to be pictured, not as Orcagna's brother painted his "Paradiso," on a great wall, but on an altar-piece no more than four feet by three in its dimensions.



DETAIL FROM "THE CORONATION OF THE VIRGIN"

Item: on the side by Saint Peter shall be a martyr pope over whose head an angel shall be holding the earth, together with Saint Etienne and Saint Laurence in the habit of cardinal deacons with other Holy Martyrs to the ordering of the said master. . . .

Item: on the side by Saint Peter shall be Saint Catherine with certain other virgins according to the judgment of the said Master Enguerrand.

Item: on the side by John the Baptist (sic!) the two Marys, the Magdalen and the mother of James, and Salome, each of them holding in her hands that which she ought to hold, together with other women according to the judgment of the said Master Enguerrand. . . .

You would say that such a task demanded the impossible, that either the liturgical element must be sacrificed to the esthetic, or the esthetic to the liturgical. "Either," the modern artist would say, "I will paint for you a flat procession of personages, each clearly recognizable but possessing only a descriptive significance, or I will make for you a work of art, but you must not demand a complete realization of detail." But Charonton, who must have been trained, I think, in the northern school of illumination, proposed no such alternative. He was a master of scale. His Virgin is perhaps a foot and a half in height; his angels, that bear the souls of the blest to Heaven, are no more than a wisp of paint. Nevertheless the sister will point out to you by name every one of the saints and holy women, the hierarchy of the angels; will reveal to you the identity of the very souls in Hell. As for you and me, who are perhaps less versed in such matters, can we not marvel that within such rigid limits there is such play of phantasy, such *freedom?*

For my own part, the Virgin herself gives me less pleasure than do the minor scenes. Her face is rather sweet than expressive. Especially does this



DETAIL FROM "THE CORONATION OF THE VIRGIN"

Item: beyond the sea shall be a portion of Jerusalem. . . .
Item: in the said city [Rome] are many churches among which is the church of the Holy Cross of Jerusalem, where while Saint Gregory was celebrating to him appeared Our Lord in the form of Pity [Pieta], in which shall be painted the story according to the ordering of the said Master Enguerrand, in which story shall be Saint Hugh, Carthusian assistant to the said Saint Gregory, with other prelates according to the judgment of the said Master Enguerrand. . . .
Item: on the second mountain will be Moses with his sheep and a young boy playing upon the bagpipe and there appeared to the said Moses Our Lord in the form of a fire in the midst of a bush and Our Lord will be saying to Moses: Moses, Moses! And Moses will reply: Assum. [Here am I.] . . . and on the side of Purgatory above the mountain will be an angel comforting the souls in Purgatory. . . .

appear in the detail. As seen in the original, the attention is held by the richness of the draperies, the strength of the composition. Notice the typically Avignonese painting of the tunic of Father and Son, the strength lent to their somewhat illy articulated bodies by their raised hands. Imagine the blue, red and gold of their draperies seen against the rich red of the phalanx of angels behind, and you will see that the miniaturist did not fall so very short of the monumental. Curiously enough, if one compare the saints with the holy women, the former are seen to be far more successfully done. Using but few models, Charonton succeeded in creating a whole gallery of characters. He was at his best when striving least. Note the bald headed old man in the right hand panel, below the holy women. The grouping is loose, but nevertheless effective.

To pass from the central theme to the predella, if I may style it so, is to breathe another air. You will see, if you have read carefully the captions, which are from that famous contract of which I spoke, that Master Enguerrand was to show all his "science" in his portrayal of the Holy Trinity and the Blessed Virgin, and for the rest, "according to his conscience." Well, "greater is less," as Browning's Perfect Painter affirmed—the conscience overtops the science. It was a fine painter, no doubt, and greatly applauded, who painted the Blessed Virgin and the Holy Trinity and the Saints of Heaven, but the man who painted Rome, Jerusalem, Purgatory, Hell and, above and beyond all, that superb Crucifixion, was a great *artist*. Here is no empty theatrical gesturing, no reliance on richness of texture for the life that should be in the bones, but in the minutest detail are breadth and fulness of expression. How full of charm is Charonton's vision of Rome! This man had surely never seen Italy, but he had dreamt it, and he makes his dream actual. I believe in that somewhat Germanic town as though I had lived there and sailed the seas beyond. Not even Saint Peter's daunts me, and I feel sure that the meat which the butcher displays before his store is still fresh and full of nourishment.

But if you wish for the freest play of Charonton's fancy, you must examine, and with a magnifying glass if necessary, the scene in Hell. If the sister were here, she would name for you all the vices that are there receiving punishment. As it is, you must make them out for yourself. But look especially at the nightmare scene on the left,

with its drama of gesture; at the lithe devil in the center who is swinging a hammer; at the lady (Sloth?) on her couch; at the tragic figure on the far right who holds, I think, a cup in his hand.



DETAIL FROM "THE CORONATION OF THE VIRGIN"

Item: beyond the sea shall be a portion of Jerusalem, first the Mount of Olives on which shall be the Cross of Our Lord and at the foot thereof a praying Carthusian, and a little further shall be the sepulchre of Our Lord and an angel above saying: Surrexit, non est hic; ecce locus ubi posuerunt eum. [*He is risen, He is not here; behold the place where they laid Him.*]
Item: at the foot of the said sepulchre will be two praying friars . . . and between Purgatory and Hell will be a mountain. . . .

Of the Crucifixion, there is surely no need to speak. Charonton did better than he was bid, for with a gesture that silences at once art and ritual he sets the Christ in midair, the interceder between Heaven and Earth.

Examining the detail, one can not escape the thought that more than one hand painted on this picture. One would even say, had one not positive evidence to the contrary, that the lower scenes—what would be the predella of an Italian altar-piece—were begun fifty years before the main subject. Again, one would say that in one part an artist of Flemish training, in another, of Italian, had expressed his individuality. Were these qualities mingled in Charonton? Does here his early connection with the northern school, there with the southern, express itself? Is the central subject but the striving of a trained miniaturist for the bolder, freer style then coming into fashion? Or must we suppose that in his workshop were assistants both of Flemish, or perhaps German, and Italian origin, of whom we know that there must have been many in Avignon? These are questions which must be left to the expert. Whichever way they may be settled, they will not take away from Charonton the credit of having conceived and brought to fruition one of the first undoubted masterpieces in French painting.

Some American "ANIMALIERS"

Members of the Society of Animal Painters and Sculptors have won recognition for their work in this genre

William B. M'GORMICK

With that imaginative quality and fine precision which marks it, the French language has long since classed sculptors and painters whose work is devoted to the world's fauna as *les animaliers*. This is a category almost never used by American writers on art, partly for the reason that comparatively few of our artists ever painted any animals other than cattle and sheep, the late J. H. Dolph of the "interminable series of puppies and kittens" and Henry R. Poore with his hunting dogs being rare exceptions. Even the wide reading and long memory of Samuel Isham could evoke no more numerous list of animal painters in this country than the two just mentioned and William H. Howe, when he published his "History of American Painting" in nineteen hundred and ten. Tuckerman tells of some earlier painters in this genre, including W. H. Beard, J. F. Tait and William J. Hays. The Hays recorded by Tuckerman in his *Book of the Artists* was the father of the living painter of the same name who is known to us through his pictures of the hunting field, although there may be some veteran visitors to artists' studios in New York who can recall with a thrill the younger Hays' very spirited studies of galloping fire-horses. Our animal sculptors were late in arriving on the stage of art. In that most delightful book, *The Spirit of American Sculpture*, Adeline Adams comes down as far in her story as John Quincy Adams Ward before she mentions a single work of native animal sculpture, although in a later chapter on equestrian statues she covers this ground of animal sculpture which may be said to have begun with that remarkable mounted figure of General Jackson by Clark Mills in Washington dating from eighteen hundred and fifty-three.

That the category of *animaliers*, in which so many native painters and sculptors may be honorably placed, has not always been as firmly established as those of portraiture, historical, landscape and marine is one of the singular indifferences of art literature. The earliest records we have of pictorial representation and of sculpture are chiefly of animals, as in the work of the prehistoric carvers on bone and of the cave painters of France and Spain, while the walls of Ashur, long before those of Nineveh were turned to the same purpose by the later Assyrians, were ornamented with innumerable bas-reliefs, although we know more familiarly Nineveh's "Wounded Lion" in the British Museum and the "Assyrian Winged Bull" of the Louvre. And no *animalier*, before or since, has ever surpassed the representation of the capture of wild bulls on the gold cups of Vaphio from pre-Homeric Greece. Few are the national arts of the Christian era that can not claim famous animal sculptures and paintings; and, although we came last of all into the world of art, the United States has to its credit many distinguished works in this field. Until four years ago, however, no attempt had been made to place our *animaliers* definitely in a category of their own. In nineteen hundred and twenty, and largely through the initiative of Henry R. Poore, there was formed an organization called the "Society of Animal Painters and Sculptors" for this special purpose, a group having a much more definite *raison d'etre* than the average artists' body. The idea behind it was officially fortified two years later with the endowment of the Ellin P. Speyer



"PENGUINS" BY ALBERT LAESSLE

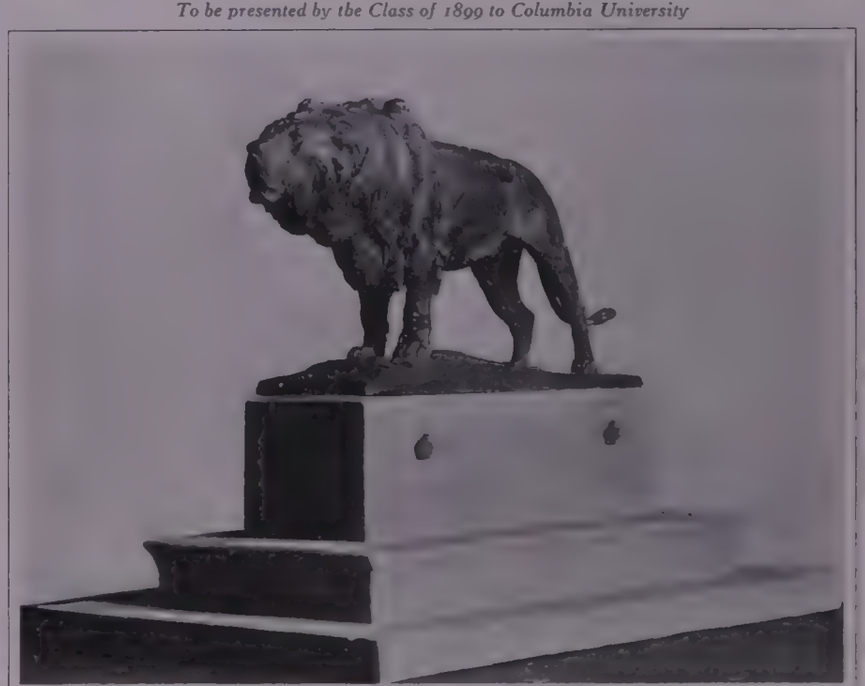


"HOUNDS IN LEASH" BY HENRY R. POORE

Memorial Prize at the National Academy of Design. This fund makes it possible to award "three hundred dollars for a painting or a piece of sculpture portraying an act of humanity towards animals, or a painting or piece of sculpture of animals." It was for works judged under the second clause that this prize was awarded in nineteen hundred and twenty-two and twenty-three, each time to a member of the Society, a gratifying return for the spirit animating those who had worked to establish definitely and permanently the category of American *animaliers*. Originally planned to have a membership limited to ten painter members and ten sculptor members, the new society began exhibiting as a group at the Babcock Galleries in New York city in March, nine-hundred and twenty, ten painters and six sculptors being represented by a total of fifty-seven works. In the following year the second annual show was held in the Macbeth Gallery with ten painters and six sculptors exhibiting; the third annual exhibition, in nineteen hundred and twenty-two, being held in the same place, with the faithful ten painters showing and one more sculptor than at the previous show. It was at this exhibition that

"LION" BY FREDERICK G. R. ROTH

To be presented by the Class of 1899 to Columbia University





"THE FLOCK" BY MAX HERMANN

Matilda Browne, one of the original painter members, made her first dual display as painter and sculptor, showing three cleverly modeled animals as well as three canvases. That year likewise marked the beginning of the practice of sending the work of the Society on tours of the western museums. For its nineteen hundred and twenty-three exhibition the Society returned to the Babcock Galleries with the largest number of members in its history showing their work, ten painters and eight sculptors displaying sixty-six examples. This year's exhibition is to be in the same galleries during the last week in March and the first week in April and promises the same general representation by the members.

"RHINOCEROS AND TICK BIRDS" BY JAMES L. CLARK
Formerly owned by Theodore Roosevelt



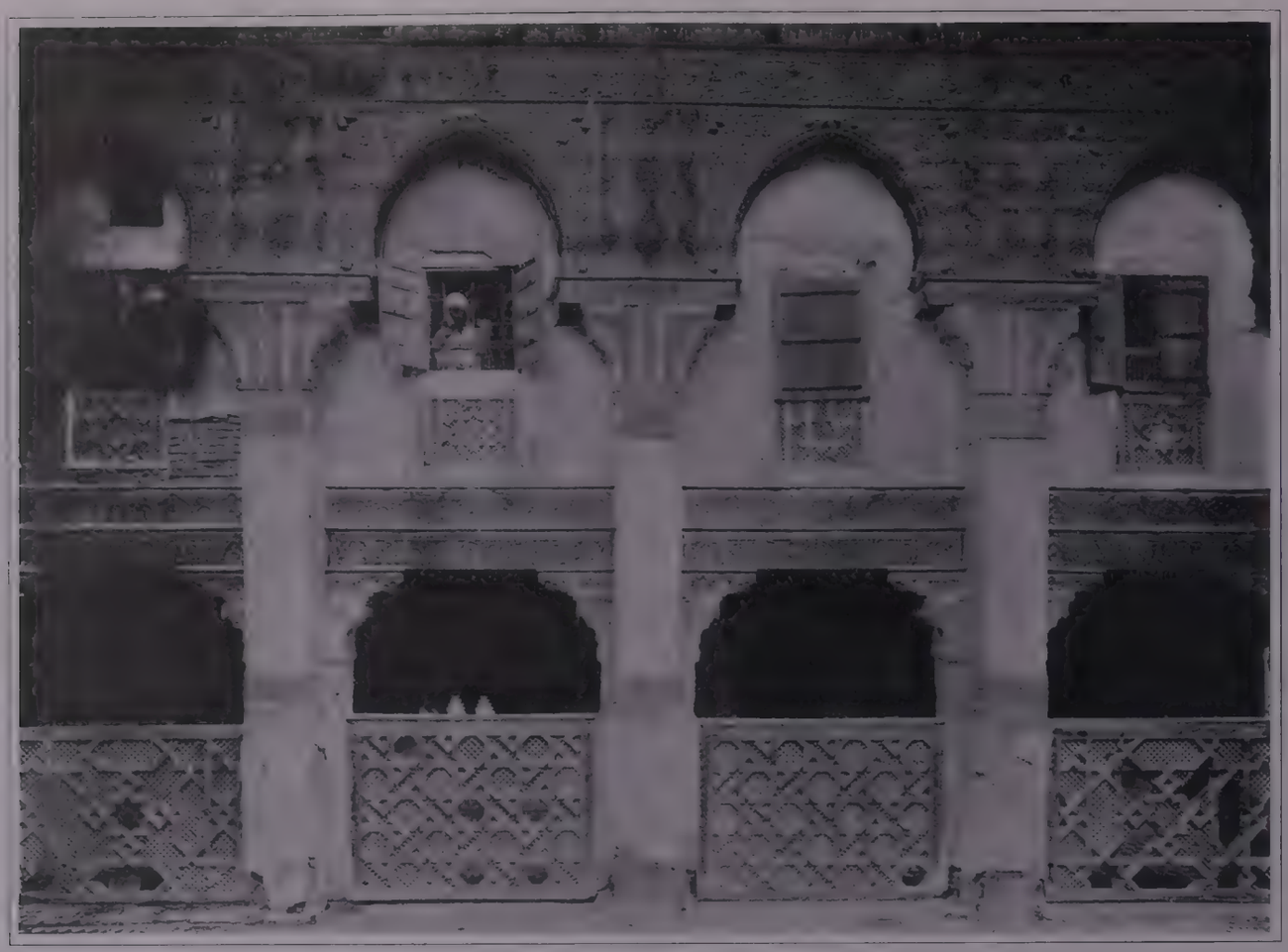
The men and women in the membership of this society are so firmly established as painters or sculptors of animals that their names instantly evoke works in this genre which we recall with genuine delight. The animals of Frederick G. R. Roth are as familiar to lovers of American sculpture as are those of the veteran Eli Harvey, of Albert Laessle and of James L. Clark who has also won for himself a distinguished place as a naturalist, his connection with the American Museum of Natural History being testimony to that fact. Youthful though she is, Miss Grace M. Johnson has already made a name for herself, not alone for the realism of her animal studies



"IN THE SAGE BRUSH" BY CARL RUNGIUS

but also for her capacity for reflecting the unconscious humor of her subjects, particularly that of circus elephants. A. Phimister Proctor and Anna Hyatt Huntington, original sculptor members, are so well known that the mention of their names identifies them with some of the finest examples of glyptic art in our country. Of the painter members Henry R. Poore and Carleton Wiggins are the veterans in this company and, although Mr. Poore is well known for his landscapes, he is more devoted to the pictures of hunting dogs of which his "Hounds in Leash" reproduced herewith is a typical example. G. Glenn Newell, one of the two Speyer prize winnters, is primarily a cattle painter, his work being in the National Gallery at Washington as well as in other public galleries the country over. Edward C. Volkert is also a painter of cattle and he has a co-worker in this special field in Max Hermann. Carl Rungius and Frank Tinney Johnson are associated with the animals and the men of the wide expanses and lofty mountains of the west, Mr. Johnson's canvases being confined to representations of cowboys and their horses, emphasizing the night life of these inseparable companions of the trail. Charles Livingston Bull is widely known as an illustrator, treating all types of animals from the viewpoint of decoration while preserving the essential character of the subject. Like Rungius and Johnson, John E. Costigan employs the figure in his familiar sheep studies, his landscape being so essential to his compositions that he is almost as much a landscape man as he is an *animalier*. The society has one honorary member, Horatio Walker, long famous for his studies of the cattle and pigs of the Canadian habitant on the Isle d'Orleans in the St. Lawrence River.

To the credit of the Society of Animal Painters and Sculptors it must be said that it does not take itself too seriously, that it has no propaganda to pour out on a defenseless public, that it does not regard itself as the one and only saviour of American art. It is not in rebellion against anything and its personal axes are always kept so bright and sharp that they do not have to be ground in public. It has accomplished the thing it set out to do without becoming a nuisance or a thorn in the flesh: it has definitely established the category of animal painter and sculptor in the terminology of American art. *Les animaliers sont arrivés!*



FAÇADE OF THE COURT, MÉDERSA SAHARIDJ, FEZ

The NATIVE ART of MOROCCO

Architectural beauties of early periods, both Arab and Berber, being saved under French administration

LOUIS THOMAS

Up to the present time books on the history of art, art reviews and even works specially dedicated to Moslem or Turkish art, have failed to speak of art in Morocco. This is due to the fact that until the last few years it was almost impossible to go about freely in Morocco. Until 1922, Morocco was a prey to anarchy and internal struggles. The Sultan being master over only a small portion of the country, the various tribes periodically rose against him; still other tribes fought among themselves; the tribal chiefs, the heads of political or religious groups, the heads of villages, and, in certain sections, even villages were divided and fought against each other. Thieves and road wreckers abounded. To travel in the interior of the country it was necessary to buy a right of way and also the protection of all the tribes and important chiefs of the territory through which one passed, and these improvised protectors did not always hold to their bargains. As a whole, Morocco was impracticable for tourists, for curiosity mongers or for the research worker. It is only since the arrival of the French in Morocco, and especially since 1912, that is to say since Marshal Lyautey took over the command of the country, that traveling has been made easier and that it has been possible for the visiting foreigner to take photographs of monuments and to attempt to study Moroccan art.

This art is very rich and interesting. Besides the picturesqueness of Morocco's life, its scenery, its cities and its peculiar vegetation, the country possesses quantities of works of art, of various styles and epochs, which require a methodical study, for which purpose, unfortunately, written documents are often lacking, the Moroccans having kept few records and historical testimonies.

The important thing at present is not a minute study of Morocco's works of art, which cover a period of twenty centuries of history, but an inventory and summary explanation of all the richness that the art student can find in a country



ARCHES IN THE COURT, MÉDERSA MESBAHYA, FEZ

which will eventually become one of the chief centers of the world for tourists. To make things more lucid, I intend to give a general review of Moroccan art so as to clear the way and to facilitate the better understanding of more detailed outlines which the future is sure to present.

The most ancient specimens of art found in Morocco are the ruins of monuments built at



DOORWAY, MÉDERSA BOUANANYA, FEZ

The door, carved with a simple and vigorous design, is of wood covered with copper leaf. In the entrance can be seen extremely delicate panels of cut plaster and partially destroyed mosaics

Volubilis by the Romans when Morocco was only a part of the Roman colonies in northern Africa. The research work done at Volubilis by Lieutenant Chatelain under orders of Marshal Lyautey is far from being terminated. An arch of triumph dedicated to Caracalla, remains of houses, debris of statues, inscriptions, a beautiful bronze dog, a marble Venus and a bronze statue of a young man are all that research has yielded. From the artistic viewpoint this is as a ray of hope, and from the archæological point of view it is a revelation.

The works of the period of the Almohades and Almoravides mark the beginning of Musulman art in Morocco. Among them may be mentioned the tower of Hassan and the door of the Kasbah of the Oudaya at Rabat, the monumental door of Chella and the tomb of the black Sultan at Chella, the Koutoubia and Bab-Agenaou at Marrakesh, the doors and battlements of Mehedya. This art is solid and a bit coarse, but of ample proportions. The tones of red stone used for these constructions add a warm and enthusiastic feeling to them, and the works themselves have remained in good condition up to this time, thanks to the manner in which they were done and to the choice materials with which they were built.

The art of the Mérinides, which follows the earlier period, is more profound, more spiritual, and of a lighter vein. The sense of proportion remains, but plaster cut and scraped with a knife was used instead of stone. Sculptured wood was an important feature in the construction and framing. The greatest number of examples of Mérinides art are to be found at Fèz, the Mussulman metropolis of Morocco. The médersas of Fèz, which are the superior schools of Mussulman theology, will become as famous in the history of art as is the Alhambra at Granada. For my part, I prefer them even to the Alhambra because they are still used for the purpose for which they were built: that is to say, as religious schools; one can still find there the same type of students, the tolbas, who in the Fifteenth Century again and again read the Koran and its commentaries. Every médersa has its mosque, and the seriousness of yore prevails. The French administration has on this account been very complicated, for it aimed to preserve for the civilized world these exquisite evidences of a forgotten art, works falling in ruins. At the same time it did not wish to hurt the feelings of the Mussulmans, who are extremely susceptible when it comes to their religion. Thanks to prodigious ability, patience and diplomacy, we induced the Moroccans themselves to ask the French government for the support of our architects and technicians and we are now repairing with respect and caution these monuments which, if they had been permitted to remain in ruins, would have been a veritable loss to artists and archæologists.

Of the structures later erected by other sultans, there remains little, for the Mussulmans are not a

conservative people. They ignore the art of preservation and repairing of monuments. That which becomes ruined is abandoned by them, and a new edifice is erected near it. Add to this the constant wars and anarchy, and it is easy to understand how entire cities, like Amat, and magnificent palaces have disappeared in Morocco, leaving no trace except a little debris of walls, which becomes thinner every winter. Thus it is that of the gigantic structures of Sultan Moulay Ismael at Mekinez there remain nothing but ruins, magnificent ruins, which Pierre Loti has poetically described in his book *Au Maroc* but which give us only a faint idea of these great palaces. Moulay Ismael was the greatest of all Moroccan sultans. The tyrant who wanted for wife a daughter of Louis XIV built more than did the creator of the chateau of Versailles, but Versailles is intact, whereas the works of Moulay Ismael are nothing but red ruins overrun with grass and weeds.



MIHRAB AND COPPER LAMP, MÉDERSA ATTARINE, FEZ

To find a new art in Morocco one must search contemporary work and visit houses, mosques and palaces built some fifty years ago by the artisans of Fèz. This art is still practised in Morocco and is called fasi art, meaning of Fèz. It was spread throughout all the provinces of Morocco by Fèz artisans, men who are still consulted when a beautiful house is to be built, and it has been an example to artists and master masons of all the Moroccan cities. Specimens of this art are numerous in Morocco. Among a thousand examples I will name the palace of La Bahia, the pavilion of La Ménara, Dar el Beida (dar meaning house), Dar Si Said at Marrakesh, Dar el Beida of Bou Jeloud and Dar Batha in Fèz, the Louis hospital and the garden pavilion of l'Aguedal at Mekinez. The buildings of fasi architects show that artistic and architectural tradition has become permanent in Morocco. The art of calculating the proportions of a series of arches of various dimensions often attains perfection, as at Dar Batha in Fèz. The art of timber work with its various designs and its series of ceiling models is still the same. The art of the gardens has retained the exquisite perfection of old. The artisans of Marrakesh and of Fèz still cover with whimsical ornaments and stenciled flowers their sculptured doors, cedar-wood ceilings, the outside shutters of tiny windows and the doors of closets. I have even seen in Sus, at Ouled Berrail, the oldest son of Pacha Haida or Mouis building, for his younger brother Ahmed, a palace, the architectural proportions of which would rouse cries of admiration from us because of the harmony, the elegance and the skilful subdivision of the openings, doors, windows and arches of the building.

Since the French have been established in Morocco, the artisans of Fèz have been very much occupied, for the country has become prosperous again and as a result building has been resumed. Then, too, many Frenchmen have introduced into the houses which they were having built certain elements of Moroccan art, such as sculptured and painted doors, ceilings of light and exquisite color-

ing, and knife-scraped plaster ornaments. Thus, Moroccan art is not dead; the peace and comfort which it brings suffice to make it flourish again.

In speaking of Moroccan art one usually means only the art of the Arabs. One forgets the art of the Berbers, for these live mostly in the mountains and are not so well known as the Arabs of the cities and plains. The Berbers, who are the natives, or direct descendants of the first occupants of the country, were repressed and driven into the mountains by the conquerors who came from Arabia to spread the Mohammedan religion. They became converted to this belief but remained apart from their conquerors in other ways. They have their traditions, their customs and a language of their own. They have also preserved intact their own architectural and artistic styles.



MINARET AND COURT, MÉDERSA BOUANANYA, FEZ

It is regrettable, therefore, that Berber art has never been methodically studied in Morocco. I have lived many months in the Berber country, at three different times I have crossed the Grand Atlas, and I have bought Berber jewelery in Sus, at Tiznit and at Taroudant; I have had long conversations with the Berbers on this subject, and I

have tried to interest the public in this question of Berber art; only lately have I succeeded.

Berber structure, of which one can find several sketches in that admirable work, *Reconnaissance au Maroc*, by Father Foucauld, are usually made of pressed earth (*pisé*) which, when put in the sun, becomes pink, brick-red, or grey, and in color is as light as pastel. This material requires certain lines entirely different from those which masonry and brick work permit. For example, at Tiznit the fortifications are inflated, and strangely enough they often remind one of the corpulent outlines or profiles of Chinese pagodas. I also noticed at Tiznit enormous props in the sides of doors, which resemble Mycenæan architecture, which the Germans imitated with such naïvete and heaviness. Berber fortresses—many of the houses are fortresses because of the insecurity of the country—show the strongest expressions of aboriginal art. When, after long hours of riding, one comes upon the fortresses of Glaoua at Telouet and the chateau of Caid Goundafi at Tellet Yacoub, their grandeur and proportions are astonishing. The lines of these fortresses and feudal castles are much more simple and bare than are those of houses of the fasi style. The buildings are principally a means of protection and defense, but precisely on account

STREET SCENE AND MINARET, MARRAKESH





THE KOUTOUBIA OF MARRAKESH

There are three minarets of this style; Hassan tower at Rabat, the Giralda at Seville and this at Marrakesh. The Koutoubia is forty metres high

of their roughness, their dimensions and their force, these structures, at the foot of which are tumbled together the huts and low houses of the negro servants, are veritable monuments, original and powerful, which will become renowned in art.

Besides architecture, properly speaking, and the arts which complement it, applied arts exist in Morocco in a very flourishing condition. It can even be said that in Morocco all art is applied to every-day life and to its needs and to objects of habitual use. Without commenting further on a subject which requires detailed treatment, I wish to point out to collectors the carpets of Morocco, the china-ware of Fèz, the mats of Sals, the embroideries of Fèz, of Mekinez and of Azemmour.

Moroccan art is extremely rich, and to get a precise idea of its value requires long travels and the assembling of collections which, to be well chosen, would require much time, much patience and real knowledge. It is to be hoped that the museums of France, England and America will interest themselves in this and open sections of Moroccan art. The reward of their efforts would be the revelation of an art in which modern artists could find many subjects of inspiration.

A PAINTER of LAND and SEA

Atmosphere of one is never far distant in a picture of the other when it comes from H. Vance Swope's easel

John W. VANDERCOOK

It is a fitting and normal manifestation that the artistic development of America has leaned consistently toward the painting of landscapes and marines. Figure and architectural subjects always have been held in minor esteem by artists confronted with the inexhaustible scenery of the New World. It is no less indicative that an important majority of contemporary "outdoor" painters has hailed from that great territory described with such serene geographic inaccuracy as the Middle West. There tradition is elastic and Nature is splendidly young. Yet it is a jealous locality. It rears fine painters and buys their work, but in some instances it confines their larger fame within its own boundaries. Such a not too strictly guarded son is H. Vance Swope.



H. VANCE SWOPE

Photo by Underwood & Underwood

Like many Middle-Westerners of prominence, Mr. Swope has long had a permanent address in New York and has painted only along the Atlantic seaboard, but the virility of spirit which invigorates his canvases is still drawn from the expansive farms and timber lands about his birthplace in the Ohio Valley. Trees, for him, are more than potential lumber or set pieces supplied by a thoughtful Deity to round out and solidify a composition. They are individuals, personalities, capable of greater variation and vastly more fruitful in their response to study and understanding than mere mortal man. It is a state of mind handed down by his father, a practical forester of the "Covered Wagon" days, and deeply instilled by the environment of the formative years of childhood. So it is, perhaps, that Mr. Swope's landscapes, capable although they are of great variation of subject and treatment, are all deeply marked by a mood which can only be described as "sentiment." They are landscapes in which the spectator instinctively feels that he would be at home. They reflect a fine simplicity, a calm; are presentments of Nature in her most subtle and most beautiful mood—that of quiet, revivifying welcome. Sentiment in painting is, of course, a somewhat dangerous characteristic. It borders too closely on its changeling first-cousin, sentimentality, with its attendant abnegation of esthetic values. But Mr. Swope has always managed to avoid even the suggestion of such a charge. His landscapes are interpretations of Nature, rather than a representation.

Perhaps because in later years he has confined himself chiefly to painting along the coasts of Maine and New Jersey, and unquestionably because of his equal interest in marines, all of Mr. Swope's landscapes have somehow a suggestion of the sea just around the bend. The air seems to partake of the surf. And, by the same rule, his marines similarly always hint of nearby land. Mr. Swope has been said to paint only the joy of the sea. It is the fine gaiety of the long journey nearly done, of the wave scampering its last few furlongs to the long-sought welcome of the shore. The great and small rocks with which Mr. Swope is so fond of filling his marine compositions do not seem to repel, to shunt off the enveloping foam. Rather are they enthusiastic participators in the carnival of surf.

It is the sculptural mass, the volume of the waves which arrests Mr. Swope's interest rather than the painting of marine surfaces. Therefore his seascapes gain their life from an interesting



"AFTERNOON ON THE ROCKS" BY H. VANCE SWOPE

contrast and coördination of the solid, permanent forms of rock and the amorphous, flexible bulk of water, instead of from the more common dependence upon line. Mr. Swope is primarily a colorist, and color is volume. The number of pigments upon his palette has not, until last year, when he experimented somewhat, been great, but by dint of often very original contrasts and vigorous tone masses his canvases give an effect of brilliant and wholly charming polychromy. Few modern painters are capable of wider variation of qualities of light. Mr. Swope has been careful to avoid any "characteristic" atmospheric mood, although he has been true to an effect of atmospheric "softness," which pervades the majority of his works. Flat color he invariably avoids, depending for his effect rather upon what a critic in New York once termed "vibrance" of tone.

"The Storm Tide" is typical of Mr. Swope's marine painting. It is enormously energetic. The rock masses play a great part in the composition and theme of the study, and the water is caught at a moment of titanic but joyous activity. The technique is bold, and at close range the surface gives an effect of daring confusion—a confusion, however, which melts into an harmonious effect of fine force and color at proper distance. "New England Village" is characteristic of Mr. Swope's more recent manner in the treatment of landscape subjects. The warmth and fine peace of the scene express the trait of sentiment which already has been discussed. The architectural groups, although relatively important to the whole, are merged into the general landscape mood. The figures—it is important to note here that Mr. Swope is becoming constantly more interested in the use of figures as an integral but subservient part of landscape and marine scenes—are inserted largely for purposes of composition—perhaps to "humanize" them.

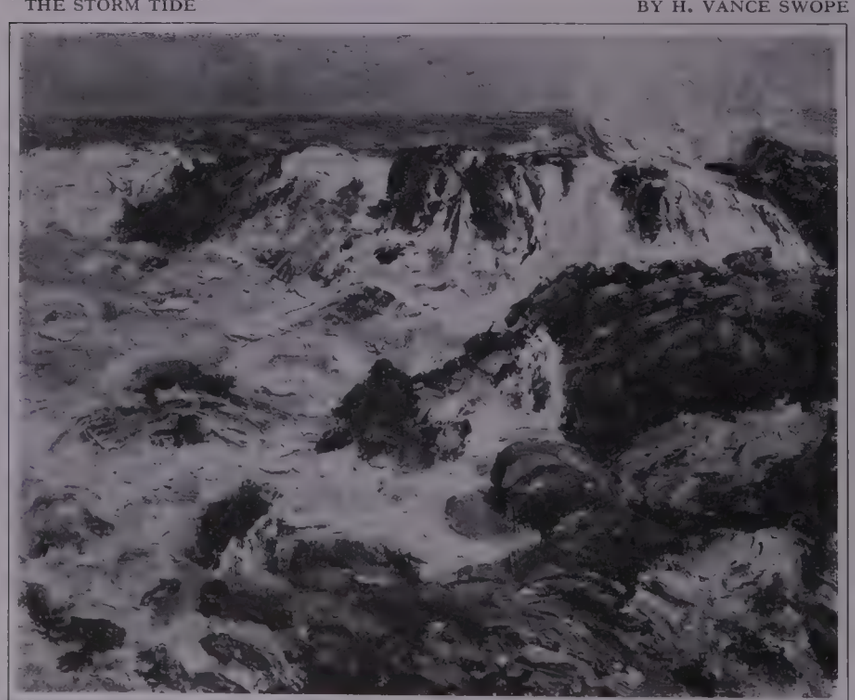
Mr. Swope is a firm believer in living in his subject. He has chosen for himself two districts, the shore lines of Maine and New Jersey, and has familiarized himself with them many years. He works almost entirely outdoors, preferring to develop his large canvases in view of his subject rather than to make sketches and work these up later. Sincerity is his watchword. His aim, he declares, always has been to work toward eventual originality by sincere progression along the lines of existent knowledge. It is an idea upon which he generalizes as a fruitful program for all painters. Originality, he firmly believes, if sought as an

immediate end, can result only in worse than mediocrity. Mr. Swope began to paint, of course, when very young. The important part of his artistic training was received at the Academie Julian and under Benjamin Constant in Paris when the Impressionist school was at the height of its influence. For several years he divided his time between residence in America and stays on the Continent, but of late years he has been content to remain at home and to absorb thoroughly the American landscape. For several years he has spent his summers in Maine in a studio on the rocks overlooking the sea. In New Jersey he has his permanent summer home, and in the winter season he lives in New York. Examples of his work are in private collections and in public galleries from California to New York, but the great percentage of his canvases is to be found in the state of his nativity, Indiana. He is a charter member of the Guild of American Painters and a member of the Salmagundi and the Macdowell clubs, of the Architectural League of New York and of the American Water Color Society.



"FROZEN MEADOWS" BY H. VANCE SWOPE

"THE STORM TIDE" BY H. VANCE SWOPE



Photographs by courtesy The Babcock Galleries

John Decker of the Cruel Line

The caricaturist, he believes, should be a merciless iconoclast whose eye pierces the fog of human pretense



CHESTERTON TASTES AN EPIGRAM



MR. CHARLES CHAPLIN, ACTOR, AT THE RITZ



PEGGY HOPKINS JOYCE, "HOW . . . . ?"



THE NICKEL AND ITS NURSE

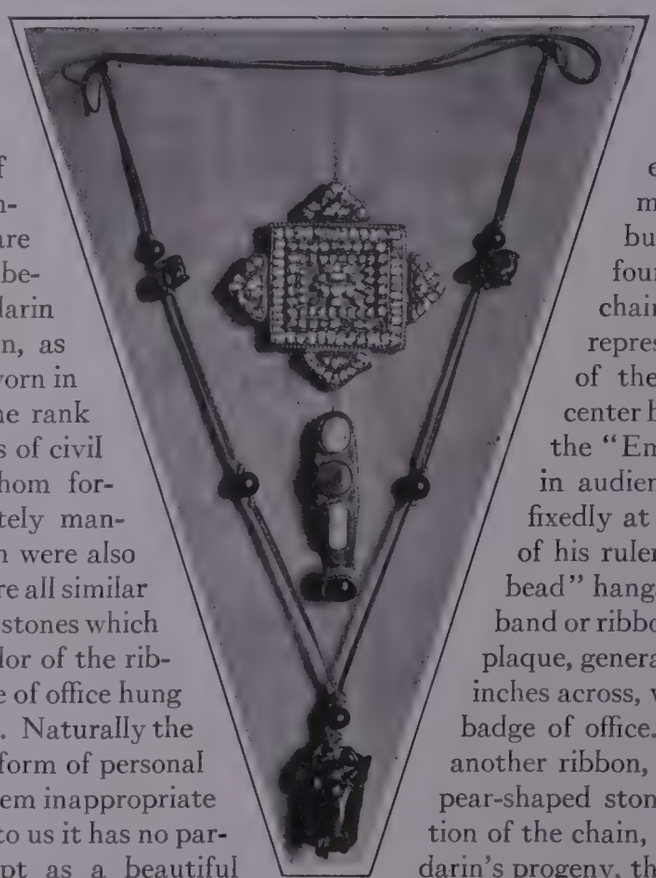
"The sincere caricaturist," says John Decker, "can have few friends. Only those who are unafraid of truth, who prize reality, can understand him, for his business is to undeceive both his public and his subject. Merely physical exaggeration is nothing; it is necessary that each line should portray the hidden character of the 'victim.'"

The Charm of CHINESE JEWELRY

A beautiful mandarin chain and exquisite examples of carving and inlay are assembled in the Fobes collection

HELEN COMSTOCK

THE STRING of beads worn by a Chinese mandarin is one of the most beautiful forms of insignia in the world. We have nothing that corresponds to it in the rigid simplicity of our official dress, but in England the coronets of peers distinguish rank in a way that admits of comparison, or the robe and chain of office of the mayor of a borough, dissimilar as they are. The star of the Order of the Bath or the red ribbon and cross of the Legion of Honor might also be mentioned, although they are more limited in their bestowal, while every mandarin was entitled to the chain, as to the "button" which, worn in the cap, distinguished the rank of each of the nine grades of civil and military officials whom foreigners call indiscriminately mandarins. The chains which were also a part of their insignia were all similar in structure, although the stones which could be used and the color of the ribbon from which the badge of office hung were determined for them. Naturally the chain was not counted a form of personal jewelry, but it does not seem inappropriate to consider it so here, for to us it has no particular significance except as a beautiful arrangement of stones.



PRAYER BOX SET WITH TURQUOISES; GEM STUDDED BUCKLE; AMBER PENDANT IN PLUM LEAF DESIGN

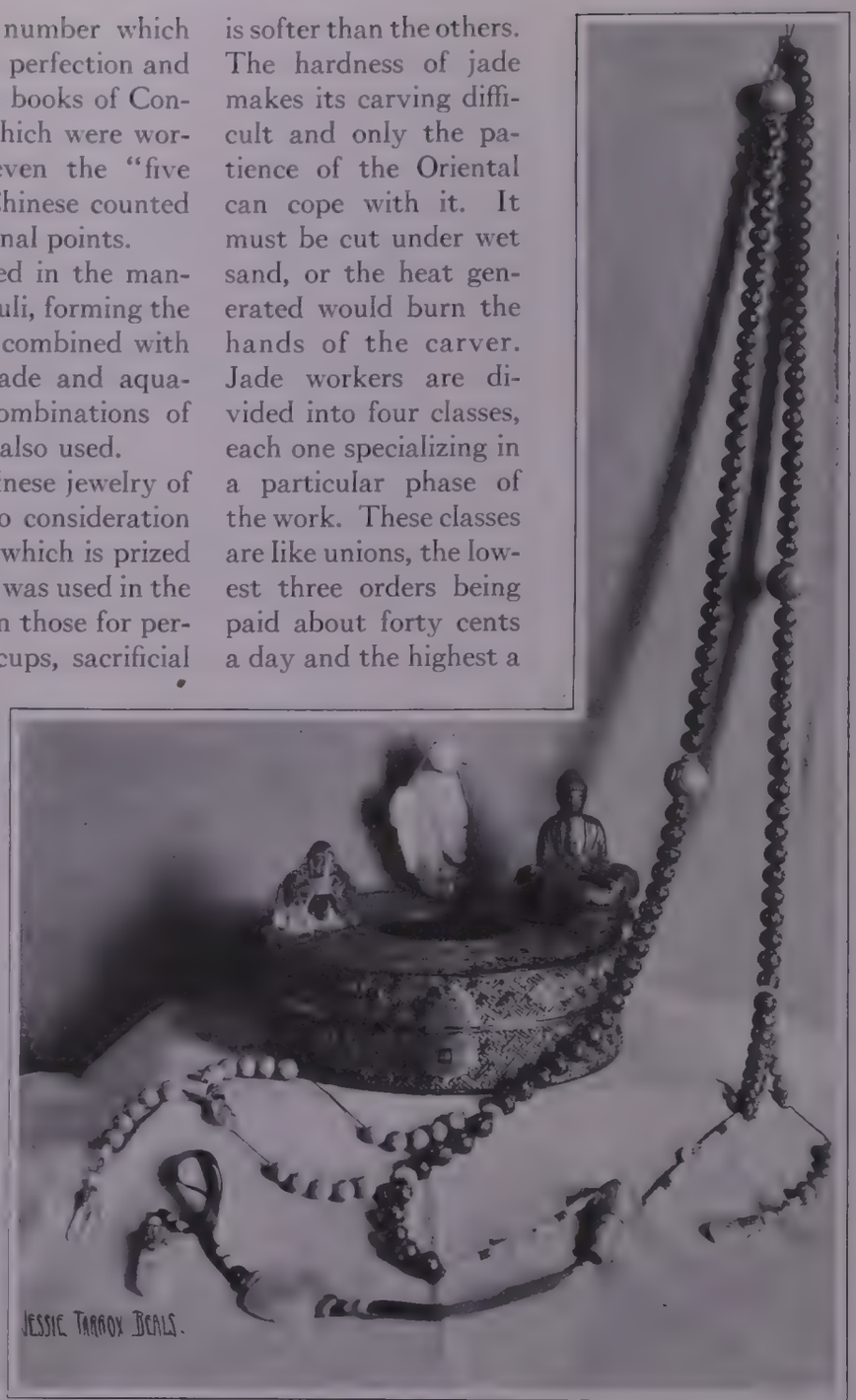
Harriet Keith Fobes of New York, who is a creator and collector of jewelry, and also a writer and lecturer on the subject, has assembled the articles of Chinese jewelry which are illustrated here. She is especially interested in the mandarin chain and its symbology, and by patient inquiries among her Oriental friends she accumulated a store of information about it, although it was difficult work, for they were slow to gratify what probably seemed to them to be idle Western curiosity. They were unwilling to talk about it, their attitude being that of one toward something too personal and sacred to be discussed, particularly with a foreigner. She has never found out, for instance, why the chain is always composed of one hundred and eight beads, and while this fact seems unimportant to us, it no doubt had some significance to a people who singled out certain numbers for veneration in their philosophy and art. Five and nine were such numbers, while eighty-one, as the square of nine, was the favorite number of Chinese philosophy. There are twelve nines in the mandarin chain, in accordance with some symbology unknown to us. These one hundred and eight beads are of equal size and form the main body of the chain, but there are in addition four larger beads dividing the chain into as many parts and representing the four quarters of the earth, the one at the center being elongated. This was the "Emperor's bead" and when in audience the mandarin looked fixedly at that and not at the face of his ruler. From the "Emperor's bead" hangs a beautifully woven silk band or ribbon bearing the oval carved plaque, generally of jade and about two inches across, which was the mandarin's badge of office. From the badge hangs another ribbon, at the end of which is a pear-shaped stone, marking the termination of the chain, which indicates the mandarin's progeny, the continuation of his own line. Not only are his descendants represented but his ancestors as well. These are taken care of in three small pendant chains, two hanging on one side of the badge of office and one on the other. The two in company represent the mandarin's father and his father's mother, while the one alone represents his mother. This insistence on the mother is typical of the Chinese, to whom China was the Great Mother and with whom Kwan-yin, Queen of Heaven, is a favored figure in art and thought. In everyday life it was the husband's mother, rarely his wife, unless she had reached the honorable estate of advanced age, who was the real ruler of the household. There are pear-shaped drops on each of these three small groups, and each group consists of ten beads

divided into two sets of five, a number which seems to stand for completeness or perfection and recurs in the "Five Classics" (the books of Confucian law), the "five planets," which were worshipped in ancient times, and even the "five points" of the compass, for the Chinese counted the center as well as the four cardinal points.

The stones which could be used in the mandarin chains were many. Lapis lazuli, forming the main part of the chain, might be combined with coral and jade, or amber with jade and aquamarine, resulting in handsome combinations of color. Beads of carved teak were also used.

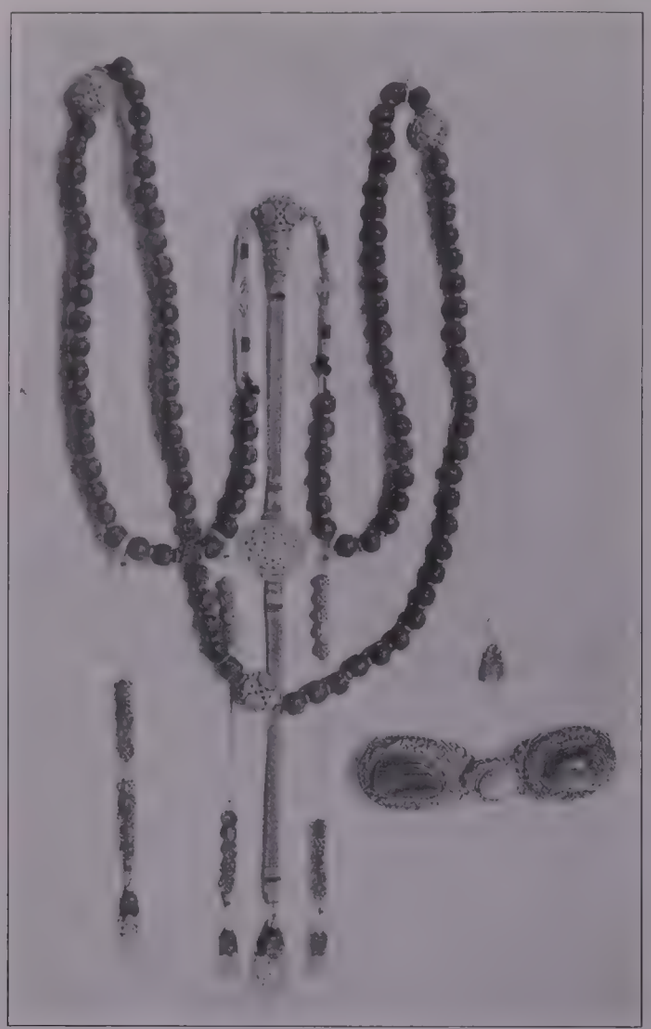
It is impossible to mention Chinese jewelry of any sort without finally coming to consideration of jade, called by the Chinese *yu*, which is prized by them above all other stones and was used in the making of many other articles than those for personal adornment, such as vases, cups, sacrificial plaques, pilgrim bottles and artists' brush and water holders. A mandarin chain, which might have three or four different stones combined in it, was almost sure to have jade for one of them. A catalogue of the imperial collection of jade made for an emperor of the Southern Sung about 1175 A. D. consisting of one hundred books has one book devoted entirely to articles of jade jewelry. It mentions parures of jade ornaments, beads, chains, girdle rings, fasteners and buckles, pins for the hair and ear rings, also pins which were used to fix a cap or crown to the hair. Very important were the girdles inlaid with plaques of jade, the emperor possessing the largest pieces of the best quality, the kind called "emerald green," while others were allowed certain sizes and colors determined according to the same laws which governed the mandarin's chain and button.

Miss Fobes calls attention to certain facts about jade in her lectures. The stone is found as pebbles in rivers or imbedded in mountains, where it is mined like any other mineral. The rivers of Khotan in the west and the province of Yunnan have supplied much jade, but since the Eleventh Century the supply in China has run low and jade must be imported from Burma, where the green variety is found, and Turkestan, which produces the white. The Indian variety is yellow-green and is softer than the others. The hardness of jade makes its carving difficult and only the patience of the Oriental can cope with it. It must be cut under wet sand, or the heat generated would burn the hands of the carver. Jade workers are divided into four classes, each one specializing in a particular phase of the work. These classes are like unions, the lowest three orders being paid about forty cents a day and the highest a dollar. Peking, Soochow and Shanghai specialize in white jade and set the styles for the cutting of it while Canton is devoted to green.



CHINESE MANDARIN CHAIN OF CARVED AMBER, CORAL AND JADE

Jade is, of course, not the only stone to be considered in reference to jewelry of the Chinese. They also used crystal, agate, tourmaline, lapis lazuli, aquamarine and amber and the roots of precious stones such as sapphire and ruby. They also put the kingfisher's feather to a unique use, setting the actual feather as an enamel, making a very fragile form of ornament, for it was in danger of being scraped away from the metal base. A fine clear glass was used in beads and pendants, the blue being best known. The best of this was



MANDARIN CHAIN OF TEAK WOOD AND JADE; BELT BUCKLE OF CARVED GOLD SET WITH JADE AND WITH ROOTS OF SAPPHIRE AND RUBY; SMALL JADE PENDANT FOR A BABY

made in the days of Ch'ien-lung. The Chinese used also the essence of the soy bean in beads that resemble glass. They never used faceted stones.

The discovery of jade in China is the subject of a quaint legend which Miss Fobes sometimes incorporates in her lectures. Far back in the Eighth Century, B. C., there lived a mineralogist who once happened to see, in the mountains of the west, a phoenix—a bird sacred to the Chinese—sitting on a stone. When the bird flew away he approached and discovered the stone to be jade. He hastened with his treasure to court but was treated as an impostor and ordered to leave the country. This he refused to do and was punished by having his right leg cut off. Years later another Emperor came to the throne and the persistent mineralogist returned to court to try his luck; unfortunately the same minister was still in power and, seeing him first, caused his left leg to be amputated. The Emperor heard of it and ordered that the stone be brought to him and cut open. A beautiful piece of green jade was found therein and the discoverer was rewarded with the title of Grand Master of Optimists.

In the illustrations herewith there are represented several of Miss Fobes' adaptations of Chinese carvings for western use, as well as the mandarin chains, buckles and girdle fasteners and a prayer box which she has not touched. For an amethyst pendant of grapes with green jade leaves she made a fine chain of silver links with amethyst beads set at intervals. Frequently she uses a Chinese knotted silk cord on which to hang a pendant of carved jade, chalcedony or agate. One interesting little piece is the tiny pendant of green jade which appears in the illustration with the mandarin chain and buckle. This little piece was hung around the neck of the newborn child to bind it to earth. It represents two children who hold between them the circular symbol of the sun.

Little has been written on the subject of Chinese jewelry. The most complete consideration of it which we know is in S. W. Bushell's *Chinese Art, Vol. 2*, and that is quite brief. In INTERNATIONAL STUDIO for March, 1913, there is an article on Chinese hard-stone cutting by L. W. C. Lorden.

JADE CARVING; BELT BUCKLE; TWO PENDANTS OF AMBER WITH INLAY OF STONES AND GOLD LACQUER; ONE OF MISS FOBES' CHAINS WITH A CARVED GOLD INDIAN ORNAMENT



SHAWLS *that* PAISLEY MADE

In many a family there is a treasure that deserves appreciation as a work of art in textile form

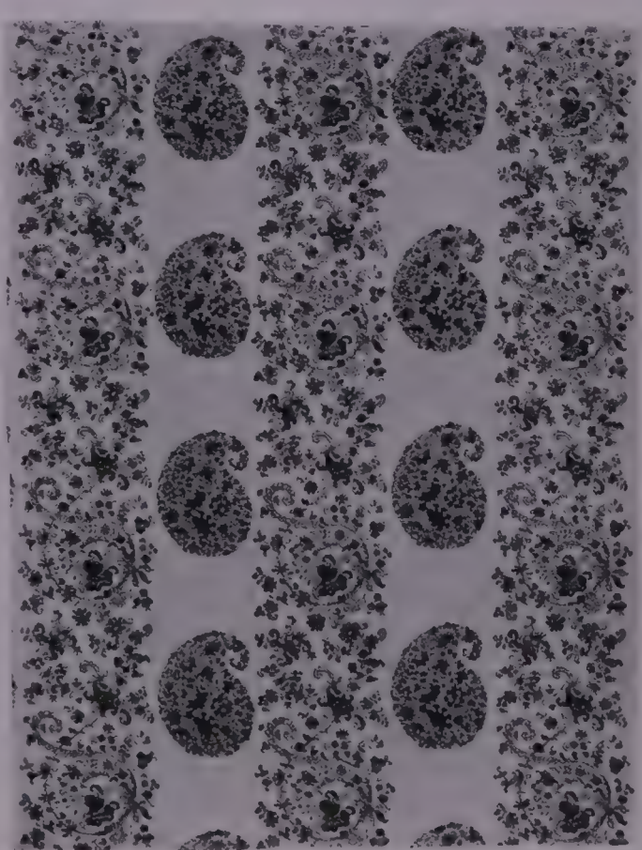
ALICE *and* BETTINA JACKSON

IT WAS in the spring of 1918, when all America was rummaging through her attics in search of articles that could be given to the hundreds of relief shops established throughout the country for raising funds to mitigate the suffering of Europe. We were walking down Boylston Street, in Boston, when a gorgeous splash of scarlet in the window of the French Relief beckoned us irresistibly across the street. Excitedly making our way over, between autos and trams, we found it to be what we had guessed: a beautiful old Paisley long shawl. The center was of vibrant scarlet, and the narrow side borders ran into splendid deep ends richly colored and intricately designed in the cone pattern. We gazed at it covetously, mentally comparing the pricemark with the cost of our proposed trip to Plymouth the following day. We looked at each other. "Shall we?" queried one, hesitatingly. "Yes," was the decisive reply. "The Rock will be there for our next visit, but this shawl won't." From long travel we knew that monuments and mountains can be found again, but that treasures in antiquarian shops, like time and tide, wait for no woman. From now on, our mania for shawls led us to haunt the chain of relief shops across the country, which we found to be particularly rich in possibilities of strikes.

The pedigree of the Paisley is an old and interesting one and goes back to the shawls of India, which we described in INTERNATIONAL STUDIO previously. Comparison of the Paisley with the Oriental is detrimental to the former; therefore it is best to throw comparison aside and consider the Paisley not as an imitation, but as an adaptation, and a remarkable and very beautiful one, well worthy of greater appreciation and study than it has hitherto received from most persons.

It was during the period when the French and English armies were contending with each other in Egypt (1798) that wonderful shawls from India, Persia and Turkey began to appear in Europe, sent thither as gifts from officers. The vogue for these handsome shawls soon led to the development of a new and important branch of the woolen weaving industry in Scotland and France, the chief centers of production being soon established at Paisley and Lyons.

Early in the Seventeenth Century Paisley, on the Firth of Clyde, near Glasgow, had given promise of its future importance in the manufacture of textiles and was producing much homespun linen and woolen. Bobbie Burns clothed the witch that pursued poor Tam 'o Shanter in "her cutty sark o' Paisley harn," which garment, be it known, was a short skirt of Paisley linen. Lawn Street and Gauze Street; Cotton, Silk, Thread and Shuttle Streets are all expressive of the rise and steady growth of the higher class of fabrics in Paisley. The early woolen weaves were piece-goods, simple in character, plain, checked, or striped; but gradually there appeared other patterns, more and more elaborate, and the ever-increasing demand for these was a continual inspiration for the de-



PAISLEY SHAWL PRINTED WITH THE JAMEWAR DESIGN

This type of material was printed in many colors and widely varied designs on soft wool and sold by the yard. Square pieces cut from the long bolts with an added fringe of silk or wool were used for shawls



A FINISHED PAISLEY SQUARE SHAWL MADE FROM PRINTED MATERIAL

In this shawl the corner motif has been omitted to save labor. The field is divided into four compartments, each showing a different color

signers and weavers to attempt more beautiful and intricate patterns. These piece-goods, woven with continuous repeats, finally evolved in 1820 into the long and square shawls with their specially arranged designs so well known as "Paisleys." The work on the shawls was first done by tambour or needle-embroidery, and later by actually weaving in the pattern. It was these harness-loom (hand power) shawls, so cleverly adapted in coloring and design, first from the Turkish with its geometrical motifs, and later from the Indian and Persian with their far more beautiful floral and pine patterns, that reached the high-water mark of the weaving done in Paisley.

The immense popularity of shawls of this type in Europe and America pushed the industry at Paisley to such an extent that it completely outdistanced its rivals at Norwich, Rheims, Lyons, and elsewhere, the output in 1834 being valued at one million pounds sterling. Five million dollars worth of shawls! But no wonder, for they were *au fait* at all social affairs; they were the last word in wedding gifts; there were light colored shawls for summer and dark ones for winter. Every lady who could afford it counted several in her wardrobe. Imagine a mid-Victorian garden party with one hundred or so of these gorgeous shawls, white, scarlet, turquoise, green and orange, gracefully draped over crinoline skirts! Many of them were rarely beautiful, as the Queen and the ladies of the nobility graciously lent to the manufacturers their choicest specimens from the Orient to be used as models for designs.

Some of the wool for these shawls was produced in Scotland, but much of it was imported from France, Germany, Australia, and America. A certain amount of fine wool, so-called Cashmere, was used. It came, however, not from the native Tibetan goats, as did the wool of Kashmir shawls, but from their immigrant progeny, introduced into England, France and America. In 1820 Baron Fernaux imported to France over a thousand Tibetan goats, of which some four hundred survived and were distributed in the Pyrenees, Provence, and Alsace. About the same time they were introduced into England, and somewhat later into America, where they thrived in the mountains of Tennessee. Though the wool of the transported goats was always inferior to that of the animal reared in its native clime, even so, it was soft and fine, and was considered the best for the making of Paisleys. The best yarn was carded and spun at Amiens, a coat of this Cashmere wool being wound on a silk foundation, making a very fine and firm thread for warping. Other wools were made into yarn at Bradford, England, a well-known spinning center, whence, for lack of railways, the spinners brought their samples on horseback, the baled orders coming later by boat from Liverpool to the Clyde. This Bradford yarn had still to be washed and dyed before it was ready for the loom.

The dyeing of the warp yarn was done by experts, as it was a difficult process, the various sections of the warp being dyed or printed separately, according to the pattern and colors of the finished shawl. To imitate the many woven and

patchwork borders of the Indian shawl, certain sections of the warp, running either crosswise or lengthwise, were marked out for certain colors. Each section was dyed separately, the rest of the warp being protected from the dye by an adjustable sliding frame which allowed only the exposed warp to be colored when dipped into the vat; a slow process as compared with the mechanical cylinder printing of today. In the Paisleys the many-colored warp ends formed the fringe, which in the originals was raveled from the differently colored plain pieces of cloth patched together to form the outer border. The body of the warp between these colored border sections was then dyed one color, black, scarlet, turquoise, etc., according to the plain center of the finished shawl.



WOOLEN PAISLEY LONG SHAWL

This woven shawl contains four differently colored sections, blue, white green, and red. It dates from 1850 and is now in the Paisley Museum

Next came the work of the beamer, who placed the warp on the loom. This required the greatest accuracy, for, while any slight unevenness in the lines of color could afterward be altered with a paint brush, a serious displacement of the differently colored sections of the warp would result in distortion of the woven pattern, as the number of weft threads to be woven into each colored section was counted exactly. The loom was warped with cotton, wool, or silk, the last often being used for the side borders only, to bring out the colors of the wool and to give added strength to the edge. The threading of the loom necessitated another specialist, as did also the tying. As an extra fine shawl might call for as many as 150,000 warp threads, the setting up of a loom would sometimes extend over several weeks before it was ready for the processes of weaving that came later.

As a preliminary to the dyeing of the warp and the many processes which followed, the weaver must have selected his pattern. In the early days of shawl-making a man might be his own designer, dyer, warper, threader and weaver, but with the increase of the industry and the greater development of the artistic side of it, he had neither sufficient time nor talent to devote himself to all the steps in the work, so there naturally arose classes of skilled workmen especially trained for each process. Perhaps the most interesting of these classes was the pattern-makers who, in addition to a thorough knowledge of the history of design, particularly that of the Orient, had also to understand the relation of design to weaving; that is, that the loom places certain restrictions upon pattern-making. Any

pattern, however intricate, can be printed, but not every pattern can be woven.

The artist first worked out a complete black-and-white sketch in small size and this was covered with transparent paper on which the design was then repeated, but in colors, the outlines, however, being omitted. As each minute part of this small original was transferred to large sheets of squared paper, a task which extended over several months, it gradually assumed enormous proportions, resembling when finished not a shawl pattern, but rather that of a rug for a large-sized room. As in all weaving patterns each thread must be represented by a single square on the point paper, it is easy to see why the design became so large. All the sections of the pattern, arranged in order, were given to a "draw-boy," who read them off to the weaver, passing him the colored yarns as required, and who, by drawing certain strings, manipulated the different combinations of warp threads so as to form a shed through which the weaver passed his shuttle. This method of raising the harnesses by draw strings, known as "lashing," was done on a draw-loom and was later superseded by the Jacquard loom with its system of perforated pattern-cards which dispensed with the services of a draw-boy.



SILK PAISLEY SQUARE SHAWL WITH GRAY GROUND AND ALL-OVER SPADE PATTERN

This material was sold by the yard, and the border sewed to the cut square. This shawl dates from 1820 and is in the Paisley Museum

Assisted by the draw-boy the weaver now began, working with the wrong side of the shawl toward him, just as the Kashmiri did. As he worked he must batten or comb down the weft with extreme evenness, so as to put in the exact number of weft threads in a designated space and no more; otherwise the whole system of the pattern would be upset. For, unlike piece-goods, which simply repeated the pattern and could be woven in any length, the length of a shawl was limited, the pattern constantly varied, and a fixed number of threads was allotted to each dyed section of the warp. The order might be for a "long shawl," one measuring about five and one-half by eleven feet; or for a square shawl, five or six feet each way. It might be a "reversible," woven the same on both sides, but with colors reversed, to imitate the India "double-shawl," in which two had been woven separately and caught together afterward. Sometimes it was a "broche," woven in stripes of various colors, the alternate stripes being patterned; or a "half-shawl," so woven that it showed half right and half wrong side at the same time and when folded across the middle showed both right sides. The "field" of a shawl, or portion inside the borders, might be plain or "flowered" (figured). The ends or "heads" of a "long shawl" might have several borders from four to eighteen inches in width. The shawl, save for a narrow outer border, might show a simple geometric motif in continuous repeat, or display a design as highly elaborated in all its parts as anything that came from Kashmir. The time required for weaving varied from three days to a week, according to size, pattern and fineness, and the market price ran from five to twenty pounds sterling. As it was with its Indian prototype, a Paisley was sometimes made of piece-goods of silk or wool in all-over pattern, with a separately woven border and fringe. At this point it is very interesting to compare the Kashmiri's method with that of the Paisley weaver. The former wove his shawl in sections, mostly stripes, which were afterward pieced together; the latter wove the whole shawl, field, side, borders and heads, in one continuous piece. The next important difference was the putting in of the weft. The Kashmiri employed an interlocking weave in which a weft thread ran back and forth across each motif, interlocking at each turn with the differently colored thread of the adjacent motif or of the background. This method left no long floating threads or undershot on the wrong side. In the Paisley, every weft thread was carried across the full width of the shawl, appearing on the right side only where the pattern demanded, and on the wrong side as a long or short undershot. The interlocking weave of the Kashmir formed a tiny ridge around each motif, giving the fabric a slight stiffness, while the continuous weave of the Paisley made it more soft and

pliable. The firmness of the interlocking weave and the absence of long undershot dispensed with a "binder" in the Kashmir. In the other shawl, however, a frequent binder of fine wool or cotton thread was run through alternate warp threads (plain weave), to bind or firmly hold in place the pattern threads or weft.

When the Paisley was removed from the loom the undershot was cut away, a process which at first occupied two girls an entire day but later was done in one and one-half minutes by a clipping machine with a series of revolving blades. This not only gave the shawl a neat finish on the wrong side, but also reduced it to about one-third of its original weight. As compared to the Kashmiri's method of weaving, in which there was no long undershot, this would seem a great waste of wool, but the frugal Scot partly atoned by selling the undershot clippings for making heavy gray paper. To remove any roughness on the right side, the shawl was spread out and a large red-hot knife blade passed slowly above the surface to singe off the ends. Any faults or holes were then mended by women and girls, who also knotted the fringe, brushed and folded the shawls, laying them between sheets of cardboard ready to be pressed, wrapped, and taken to the warehouses for later distribution.



SILK PAISLEY LONG SHAWL DECORATED WITH PINE ENDS

The woven long shawls were usually five and one half by eleven feet, including the decorated ends. The narrow border was sewed on to finish the shawl

"The shawl warehouses were mostly situated in Causeyside Street. The aspect of this street in the palmy days of the shawl trade, in the forenoon of a busy day, was very interesting. The salesmen, always well dressed, might be seen in black surtout coats and shining satin hats, with a flower in the buttonhole, lounging at the front doors on the lookout for buyers expected by the train from Glasgow. The street was lively with buyers' little covered vans, taking away or delivering the yarn. The weavers might be seen conveying their webs in clean white linen bags, and numbers of girls with shawls over their heads, bringing the shawls that they had been fringeing or embroidering." Before shawl-weaving became important enough to be well organized and specialized, the work was done largely in the home, the individual buying his raw material from a dealer or capitalist, to whom he returned the finished goods, and being paid by the piece. As time went on small groups set up their looms in the same loft, and these groups gradually developed into a system of shops. The relation between weaver and capitalist was not wholly satisfactory to the former, so the workers formed the Paid Cooperative Manufacturing Society, the object of which was to equalize the profits. But with the introduction of the power-loom, about 1865, came the factory system of economic organization.

As with the Kashmir, an inevitable decline awaited the Paisley shawl. Change of fashion and the introduction of the power-loom lessened its popularity among the well-to-do; and the manufacturers, in the hope of stimulating the trade, began to put on the market quantities of cheaper, and therefore inferior, grades. Stimulate the trade they did, but only temporarily. From being woven of all-wool, silk-and-wool, or silk-and-cotton, the shawl now came to be woven of all-cotton, and this finally gave way to the still cheaper printed shawl, turned out by the piece, cut into shawl-lengths and finished with a sewn-in fringe. However, even these cheap printed shawls had a



WOOLEN PAISLEY LONG SHAWL WITH "LYRE" PATTERN

Many of the best Paisleys were as rich in color and beautiful in design as were their Oriental prototypes. This shawl, dating from 1865, is an unusually fine specimen

certain attractiveness and artistic quality. The patterns were worked out with care, and, though still adapted from the Oriental, showed the wider range of design permitted by block-printing, which introduced many elaborate motifs from French textiles. The same range of colors was used, and as each was printed separately, a single shawl might call for a large number of blocks. The colors were so well fixed by a process of steaming that they would withstand weather, wear and washing. A handsome woolen printed shawl took about one-tenth of the time required for a woven one, and could be bought for two pounds. "The factory girl buys a gay shawl on credit, wears it on Sunday, puts it in pawn on Monday morning, and takes it out again on Saturday night for another Sunday's wear, and so on, until she has wasted money that would have bought her a good wardrobe." In the heyday of their popularity many print works sprang up in the neighborhood of Paisley and elsewhere. An unimportant but rather interesting "by-product" of the shawl-printing industry was the gaudy bandanna handkerchief.

Even the printed shawls retained traces of their aristocratic Indian ancestry. In size and shape they followed the early types of square and long shawls. Though many of them were surprisingly effective, perfection of design was sometimes sacrificed to shorten the labor of the pattern-maker, as in one of the specimens herewith illustrated where the corner motif is totally lacking. The field of this shawl is divided into four compartments, each showing a different color, producing a really gorgeous effect.

The printed shawl marked the last stage in the decline of the once great shawl industry of Paisley. Even the efforts of Queen Victoria to keep alive the fashion and stimulate the trade had been unsuccessful. Periodic economic depression, with consequent emigration of workers. brought the thriving town to bankruptcy. In 1870 shawl-weaving was decidedly on the wane, and ten years later shawls were no longer woven. Fortunately the rise of the thread industry soon brought prosperity back to Paisley.

Perhaps you have often wondered what could be done with your grandmother's fine old Paisley, regretting that its beauty should be hidden away until almost forgotten. Like the Oriental shawls, Paisleys make interesting and decorative wall hangings and may be hung the same way, over a pole if a long shawl, and with brass rings and a rod if square. Being much lighter in weight, they need not be lined. Whatever you do, don't have your shawl cut up into a wrap, but have it gracefully draped if you wish to use it that way. If you have just the right wall space in living room or hallway, but have no Paisley, it is not difficult to find one. As to their present-day valuation, we have known excellent specimens to be picked up for ten dollars, but more often they run from twenty-five to thirty dollars and on up.

ART BY THE WAY

Guy Pène du Bois

PERHAPS wise men are among those who avoid public dinners, platitudes and boredom. I am not sure, however. For years I have been among those who avoided public dinners. The other day for a number of reasons, one of which must have been politic, I attended a dinner given obviously for some press benefit that might and did accrue. It was an artist's affair. The guests had either social or financial importance. In a few instances they had both. Some were patrons, in print at least, of the association of the men who gave the dinner. Names do not matter here for the situation, the setting and the characters, was one which has been duplicated with changes of names over and over again. There was but one difference between this particular dinner and the others. The last speaker was tired of that which the others had said. He was tired, desperate, brave or foolhardy enough to answer the others. This gives the dinner a twist which gives significance to this note. The men who talked first, talked regularly, with a full knowledge of the importance of saying nothing. They were of the usual type of after-dinner speaker who finds safety in generalizations, tact in platitudes. It was not their fault that a firebrand happened to be in the audience. It was their misfortune that this firebrand talked their language better than they dared to. Moreover while an after-dinner speaker may put on a very serious mien and frown through ponderous lengths of words he can not honestly expect to be taken seriously. He is, assuredly, justified in supposing that an unfair advantage is taken of him when his evenly drawled words are caught in the air and thrown back at him. He has generally had considerable experience in after-dinner speaking. That game like all others has a precedent. One says things which may be printed and lets it go at that.

The rich speaker knows that on American ground it is safe for him to give advice. Money, itself, talks. That, at least, is true of the precedent in America. Success has, for a long time, been counted here in dollars. But it would be unfair to say, in this place, that money bags sat too heavily upon the brains of the men who preceded the last speaker at this dinner. They did not realize that he was there. They did not reckon with a new spirit which is beginning to make itself manifest in this country. They were like the early crustaceans who were finally engulfed by the sense of security which they naturally took from the armor plate by which they were surrounded. Really, the last speaker, at this full-dress dinner, took an unfair advantage. He was one of the hosts. He should have given warning of one kind or another. He should, at least, have said to the speakers, "This time it would be safer for you to think before you speak." Finding the bother too great some of them might have refused to speak. Another might have discussed banking, about which he knows a great deal, instead of art, about which he knows, apparently, nothing. Another might have presaged his remarks by saying, "Very well, I shall talk to you about painting and sculpture, but you, last speaker, first must promise to address an assemblage of lawyers on law." It is certainly unfair to have the laugh incontrovertibly on one side. It is certainly unfair to play the devil with innocence.

If I could think that way it might be termed a logical sequence which leads from the preceding note into this one. For this one, like many others which have appeared in this department, is on the question of subject matter. In the New Society exhibition there were two pictures in which the subject matter attracted particular attention. One of these was the symbolical portrait of his child by William Glackens, the other the "Crucifixion" by George Bellows. The logical sequence, mentioned above, is rather in the latter picture than in the former, for Mr. Bellows, in his picture, seems to be making a speech quite equivalent to the talk on art of lawyers and bankers addressed to artists. Also it seems, at least casually, like those speeches, a thing perfectly capable of being reported in the press. It is a subject through which it is impossible to get into any really intimate contact with the man. Glackens' picture is the reverse of this. In it a man talks about something he likes, because he wants to. This is not so palpably true of the other. Indeed about the other, one may justifiably entertain doubts. Still, George Bellows might here, in perfectly good grace, have accepted the challenge of the old masters. Having recently seen the religious pictures by H. O. Tanner at the Grand Central Gallery I am easily convinced that if Mr. Bellows did accept this challenge he did it on technical and not on religious grounds. Mr. Tanner paints religious subjects because they impress him. It is possible that Mr. Bellows paints them because they will impress

someone else. But anything is possible along this way of thought and, moreover, critics should keep their guesses to themselves. Before Mr. Bellows did the "Crucifixion" he illustrated a serial novel by H. G. Wells in which the text, in a rather offhand moment, gave him an opportunity to do a Crucifixion. It is probably true that this led to the painted picture under discussion. The story dealt with a kind of Utopia in which men wore no clothes. We have circumstantial evidence that this idea had gripped Mr. Bellows very thoroughly for one of the Utopians stands in the mixed throng around the painted crucifixion. But circumstantial evidence can not always be taken at face value. Mr. Bellows painting this picture might very well have entirely forgotten Mr. Wells and merely have remembered the days spent in art school when he was taught, with so many of the men of his generation, that flesh not only receives light but throws off a light of its own. Unquestionably there was need for a light figure in the place occupied in the picture by this figure. It is even likely that Mr. Bellows chose his subject at random. We may be almost sure that the picture should not be subjected to a religious analysis any more than to an historical analysis. This latter despite that historical pictures, to judge by the movies, are coming back into that which the casual reviewer, and not Alma Tadema or Paul Delaroche, might call their own. Indeed, if the picture were a little less heavy handed, or if it did not make the gesture of grandeur I should be inclined to the belief that Mr. Bellows had unaccountably become whimsical; whimsical, in the manner of Mr. Glackens or Sir James Barrie. But this is, on its face, unthinkable. I should rather believe that Arthur B. Davies had suddenly taken to the delineation of truck drivers or that George Luks was now winding camel's hair brushes around a portrait of the queen of the fairies. It may be, however, that Mr. Bellows has suddenly become modern. In that case the subject matter which he employs is without point except as it may be an excuse, excuse by way of compromise with the public idiosyncrasy, for an arrangement of forms. Mr. Tanner, who paints religious subjects because they inspire him, might (another guess) see, in this, something on the verge of sacrilege. But this, again, is not for me to say. Perhaps it would be better to take "modern" away from Mr. Bellows even though it was but just given him. Moreover while the modern is often afraid of a literary subject Mr. Bellows is never afraid of one. His large brushes may lure him into fearless gestures. Superficially they make him seem to be a typical American, airy, breezy, western. He was born in Columbus, Ohio. He can treat a large subject with a wave of the hand. He has a fine contempt for details. It is even possible that he never sees them. If this is true, what importance can costumes have to him in a scene of the kind we are discussing? Still, this can not be so easily dismissed. There are costumes in his group. Some may be out of life, from different periods; a great many, of this I am quite sure, are out of the fiction of ours. One figure is reminiscent of a dainty illustration by Everett Shinn. The sky suggests El Greco. Mr. Bellows really brought a great many ideas to his "Crucifixion" and a great many different characteristics. He has made it an *hommage* to the cross in which art and artists, schools of painting, fashions in dress, among numberless other things, all figure. He has put so much variety in the ensemble that I should feel a gourmand did I regret the absence of color.

That absence, in any case, is made up in the Glackens' contribution which faces the "Crucifixion" from across two galleries. Here color might be said to be rampant, a thing almost innocently flaunting its glories, with no conservative American drabness and no Puritan fear of words spoken loudly in joy. This is as truly childish as is the nature of its subject. The color, the line, the subject are one. It has much in it that must be startling to eyes accustomed to the ordinary slowness of American color rhythms but it has nothing raucous, nothing willfully set up to claim attention. In this sense it is a truly modest picture.

Probably the difference in these two subject pictures is that one of them, one of the subjects, was the tool of an ulterior motive and the other came of itself with no estranged idea contributing to its creation.

Word has come, through an outraged citizen, that two paintings by Bouguereau have recently been presented (and hung) to the public library of Kansas City. Of these the more important, which is, apparently, to say the largest, and therefore the more obnoxious of the two has been hung in the most prominent place in the building. One encounters the other as one enters. This canvas represents the Madonna. It has been made a modern madonna (something of vandalism in this or highhandedness) by the removal of a gold halo which must have lent too much religious, traditionally religious, fervor to the head of the Madonna. I can see in this only that there still remains some protestant fire in Kansas City breasts, a tinge of the old time hatred of idolatry

and popery. That it has nothing to do with art goes without saying. That it has nothing to do with the love of symbolism and of symmetric form which is evident in so many branches of modernist art is self-evident. But somebody in Kansas City paid ten thousand dollars for the Bouguereau which hangs in the library's place of honor. This means, at the outset, that considerations of art as art or even as a report on life are not everywhere manifest in that fair city. It also means that the knowledge of market values there is in dire need of enlightenment. The scale of prices on the works of the bourgeois academician, in the last twenty-five years, has tumbled with an almost incredible rapidity. Ten thousand dollars was always a high price for any one of his pictures, though many brought more, and now, since he has been so generally condemned in more circles than the one of art, it is ridiculous.

But this is merely taking the record of a sale at its financial import. I believe that my informant had a more moral and less material end in mind. I am sure that he or she thought mainly if not solely of the influence of these pictures upon the art education of the people of Kansas City who visited the library. About this many editorials might be written. Perhaps, too many, already written, have gone on the theory that the presence of good pictures produces a love, even a knowledge, of them. Man judges by his experience. He can not go beyond that. Without an *a priori* experience of bad pictures it is conceivable that, in his innocence, he would be taken in by the first one that came along. As an example, there was a man, of my acquaintance, who had become eminent as a judge of good books. All his life he had burnt much midnight oil. His time was filled with those joys which the most superficial of us, in the backs of our heads, consider important. He never read trash. He knew nothing about tinsel. One day he was dragged to a dance at a country club. Knowing nothing about tinsel it came into his mind that this brand was of gold. He was an old man then. And for five or six years before he died this wise man always seemed rather silly following tinsel in ball rooms and cabarets and tea rooms with the look of a man who had found gold. Perhaps there are flaws in this simile.

There are two others which have often been used. One of these was made by the late William M. Chase and the other by Mr. Roland Knoedler. Mr. Chase's story was of a man, a collector, who had become enamoured of a Bouguereau. This man bought the picture, paid for it and carried it home in one operation. He hung it opposite his seat at the dining table. He was a hearty eater and saw a great deal of the picture. It was moved to the parlor, to a bedroom and to the attic. One day in the attic the man had almost an apoplectic fit over the folly of the servant who had failed to turn the face of the Bouguereau against the wall. Mr. Knoedler's story is of a man named Frick who bought a Ridgway Knight one day, before he had an idea of becoming a collector, with the understanding, suggested by Mr. Knoedler, that he could return it when tired of it. A year accomplished that. His next purchase was a Rembrandt which is still in his collection.

New York several years ago went through the present Kansas City period. A logical progress may be essential. It is even likely that ten thousand dollars is not too much money for the Kansas City man to pay for his lesson. Indeed we may be almost certain that the next one will cost him less in misspent money. Also, it is sure, that his collecting is healthy for he is buying that which he likes instead of that which he should like. About the influence of his purchase upon the frequenters of the library it is probably unnecessary to go further. I have never noticed that the oil paintings in the New York Public Library, at Forty-second street, have done anybody very much harm. The serious students of painting rarely go to the library to study painting. Casual visitors go to the library to study the building or to be able to say that they have been there. Students who go there for books never look at the pictures or when they do, do not see them in any comprehensive sense.

Still, environment has something to do with progress in art vision. If this were not true how else could we account for the presence of so many modernists from Chicago or of so many conservatives from Boston. However, environment, or its influence, must rather come from life than from art. The Boston Public Library, as an example, is, in part, decorated by Puvis de Chavannes and, in part, by John Singer Sargent, while the best known group of Boston painters has borrowed its art traditions from Vermeer of Delft who resembles neither Puvis nor Sargent in any linguistic or technical way. Indeed neither of these men has anything in common with the prim and correct and tight use of brush and of paint which is characteristic of the group of which Edmund C. Tarbell is the high priest. With them, as with Mr. Bellows in his "Crucifixion," painting is the result of an attitude, unrelated to subject matter or art.

A SHELF of NEW ART BOOKS

LIVING ART. *The Dial Publishing Co., New York. Price, $60.*

THE INDEBTEDNESS in which admirers of modern art stand to Mr. Scofield Thayer, editor of *The Dial*, for this folio, results not only from his thoughtful selection but from the quality of excellence in the reproductions themselves. The eighteen facsimiles of pastels, water colors, tempera and drawings are almost miraculous in their fidelity to the color and texture of surface of the originals. Facsimiles can not be made of oils but two painters had to be so represented, Matisse and Bonnard, as their most significant work was in that medium. The two reproductions of these oils are, however, excellent and the Matisse "La Danse aux Capucines" especially so. Charles Demuth's tempera, "After Sir Christopher Wren," and John Marin's "Lower Manhattan" are two of the finest things in the folio, both from the point of view of choice and reproduction. This is gratifying, for since this is the first time American artists have been represented in such a way—they have been ignored in similar folios abroad—it is agreeable to find that they appear so well. Another American is Boardman Robinson, and also Jules Pascin, who is one by citizenship at least, while the remaining painters, who represent almost all of the countries of Europe, are Vlaminck, Signac, Marc Chagall, Edward Munch, Wyndham Lewis, Marie Laurencin, Derain and Picasso. The latter has numerical superiority over the rest, with four reproductions, by virtue of the leadership he has exercised in modern art. There are ten photographs after sculpture, representing Archipenko, Alfeo Faggi, Brancusi, Gaston Lachaise, Ernesto de Fiori, Frank Dobson, Maillol and Wilhelm Lehmbruck. This book was printed in Germany; five hundred copies were made.

LANDSCAPE PAINTING FROM GIOTTO TO THE PRESENT DAY. VOL. I: FROM GIOTTO TO TURNER. *By C. Lewis Hind. Charles Scribner's Sons, New York. Price, $8.50.*

ALTHOUGH landscapes were painted before Giotto's time in the western world, and we take the illustrations in Mr. Hind's own book as proof of that point, he arbitrarily selects this master for his point of beginning, putting aside such mosaics as that of "The Good Shepherd" at Ravenna and the wall paintings from Boscoreale which he reproduces in the opening chapter of this work which he calls the first attempt ever made to trace landscape painting in chronological sequence. And as he has exercised his arbitrary choice of a point of beginning so has he exercised it in including among his "landscapes" so patent a marine painting as Taddeo Gaddi's rendering of Giotto's design of "The Voyage of St. Peter," which would be of extraordinary interest to any sailor, Mr. Hind to the contrary notwithstanding, owing to the precision with which the vessel and its rigging have been drawn and painted. In fact the reader of this chronological record must follow along to Joachim Patinir's "Landscape: River Scene" (probably of the early Sixteenth Century) before he comes to a true work of landscape, all of its predecessors being simply backgrounds for figure paintings. But in spite of this forcing an aspect of pictorial art out of its true proportions there is much that is interesting in these pages and many unusual reproductions.

SIR CHRISTOPHER WREN, SCIENTIST, SCHOLAR AND ARCHITECT. *By Sir Lawrence Weaver. Charles Scribner's Sons, New York. Price, $2.75.*

ALTHOUGH the author modestly disclaims for his book the title of "biography," stating with truth that a complete account of the life and works of Sir Christopher Wren would be in itself a life work, he has succeeded in the creation of a vivid picture of the man. From early boyhood to the end of his long life, Wren was continuously engaged in creative work in greatly varied fields. Those who think of him only as an architect will be surprised at the multiplicity of interests proficiency in which won for him the title of the "Leonardo of England." Mathematician, inventor, scientist, astronomer and architect, his influence was widely felt. However, it is his achievements in architecture that will remain his greatest monument. Besides St. Paul's, as complete an expression of his age as Westminster is of the Gothic, Sir Lawrence Weaver lists more than eighty other buildings for which he was wholly or in part responsible. It would be impossible to count the number of buildings whose claims to beauty rest upon the inspiration of his genius. America, as well as England, owes him much, and should be grateful to the author for this record of his life.

OLD FRENCH COLOUR-PLATES. *By Campbell Dodgson, C.B.E. Halton and Truscott Smith, Ltd., London. Price, 63 shillings.*

TOGETHER with its value as a pictorial record of the form of art to which this handsome volume is devoted —eighty-eight prints are reproduced in color and black-and-white—it gains additional importance and merit through the introduction written by Campbell Dodgson which is both a history, in brief, of color-prints from the earliest times and a clear description of the various technics used in this form of engraving. It will probably astonish most readers to learn that "the total number of really fine French color-prints, not the extant impressions but the separate subjects engraved in this manner," is quite small, scarcely fifty in Mr. Dodgson's opinion. Yet so precious have they become, after the early neglect of them, that now only rich private collections shelter the best, which range in point of time from the age of Louis XV to that of Napoleon the Emperor. The importance of the pictorial section of this work may be judged from the fact that there are reproductions of fourteen prints by Debucourt, of nineteen by J. F. Janinet, of two of Le Blon's—with whom this art began in France, of seven by Descourtis and of seven by Louis Marin Bonnet. In addition to these leaders of this school, twenty-three other engravers are represented in the reproductions.

AN INTRODUCTION TO THE STUDY OF CHINESE PAINTING. *By Arthur Waley. Charles Scribner's Sons, New York. Price, $20.*

THIS book is one of a series on Oriental art of which others are Hetherington's *Early Ceramic Wares of China*, Hobson's *Wares of the Ming Dynasty* and the recently published *Japanese Color-Prints* by Binyon and O'Brien Sexton. The writer of this most recent volume is an assistant in the British Museum. His object is not to

assemble the knowledge that has been accumulated on the subject of Chinese painting in Western literature but to contribute to such a work in the future. "Most of my information," says the author, "has been drawn either direct from Chinese texts or from the citation of such texts in Japanese works." The book does not concern itself so much with the paintings which have survived to the present time as with the history of the art tradition in China. There are six illustrations in color after paintings in the British Museum and over forty in black and white of which the originals are scattered all over the world.

SIXTY-SIX ETCHINGS BY MEMBERS OF THE PRINT SOCIETY. *Edited by H. Hesketh Hubbard. The Print Society, Breamore, England. Price, twenty-one shillings.*

THIRTY-EIGHT of the fifty-one members of the Print Society are represented in this collection, and among them are three of the ten Americans in the organization. These are John Taylor Arms, with an aquatint and an etching; Bolton Brown, with two lithographs, and Lee Sturges, with two etchings. Each artist in the book, in fact, is represented by two works reproduced in half-tone.

Kineton Parkes wrote an introduction for the collection, discoursing on the charm, the character, the appeal and the subject of the print and on the preservation of prints of various kinds. His admonitions as to the treatment to be accorded to these may be read with advantage by most amateur and many professional collectors. For this publication the Print Society is represented in the United States by the American Photographic Publishing Company, of 428 Newbury street, Boston, Massachusetts.

CONTEMPORARY BRITISH ARTISTS. *Edited by Albert Rutherston.* PAUL NASH. WILLIAM NICHOLSON. GEORGE CLAUSEN. WILLIAM ROTHENSTEIN. *Four Volumes. Charles Scribner's Sons, New York. Price, $2 each.*

TO THEIR series of monographs on *Contemporary British Artists*, the first two of which were reviewed in our issue of November, 1923, the Scribners have added four more of these admirably illustrated books. The subjects of these are William Nicholson, George Clausen, William Rothenstein and Paul Nash, the works of the first three being familiar in this country. We do not recall ever having seen one of Paul Nash's pictures here which may be explained by the fact that he is the least important of this group, his work being chiefly in pen-and-wash and water-colors and done with the affected simplicity which marks the young school of British artists. The monograph on Nash as well as the one on Nicholson lacks satisfying biographical details, those on Clausen and Rothenstein being more complete. Because of the excellent plan adopted of dating each picture reproduced so that the interested reader may trace the development of the individual painter's art, and the quality of the illustrations, this series is the most wholly satisfactory which we know.

MUSSULMAN ART. *By Gaston Migeon. Albert Morancé, Paris; Brentano's, New York. Two Volumes. Price, $18.75.*

IN THESE volumes M. Migeon has presented an illustrated catalog of the collections of Mussulman art in the Louvre Museum of which he is curator. Each of the several hundred objects shown is briefly described and thoroughly documented. Examples are shown of carvings in stone, wood and ivory, of work in bronze and brass, carpets, fabrics, miniatures, rock-crystal, enameled glass and ceramics. To each of these general divisions M. Migeon has written a brief introduction, describing the type, sources and history of the objects in the collection. The illustrations, many of them in color, are excellent, and, with the bibliography which the author has provided, form both an unusual source of enjoyment and an opportunity for the thorough study of this art.

WESTERN ART AND THE NEW ERA. *By Katherine S. Dreier. Brentano's, New York. Price, $7.*

KATHERINE DREIER, whose many years' devotion to the contemporary manifestation of art which in America is named "Modernism" is well equipped by experience to explain its significance. She is president of the Société Anonyme in New York whose aim is, as her book says, "to affiliate those artists, all over the world, whose main interest is the continuation of art by deep research and study." The word "research" is one which Miss Dreier stresses as particularly indicative of the modern point of view, whether it takes the form of Cubism, Futurism, Vorticism or Expressionism. The author does not plunge immediately into the subject of modern art but leads up to it with a review of the field from the Byzantine period to Post-Impressionism. This is done briefly, for the whole book numbers only one hundred and thirty-six pages. There are illustrations drawn from the whole history of western art, from an Egyptian bas-relief to the sculptures of Archipenko, and from the paintings of Cimabue to those of Kandinsky.

BERMUDA HOUSES. *By John S. Humphreys. Marshall Jones Co., Boston. Price, $15.*

IN HIS preface and introduction Mr. Humphreys has held an excellent brief for an accepted architectural truth, namely that where a fine architectural type has grown naturally from its environment and native resources any new development should be built upon that rather than evolved from foreign sources. With that the reader can not fail to agree. Further, the author's persuasive description of the small Bermuda houses leads one to share his prejudice against the tendency toward Spanish and Italian styles which he says is evident in some of the modern building. It is doubtful, however, if that prejudice will be so strong after an examination of the more than one hundred and eighty plates which illustrate the book. The monotonous succession of bare white walls and roofs, unrelieved or badly broken, possessing the bareness rather than the beauty of simplicity, leads one to believe that the touch of a more sensitive style might be an improvement.

BOOKS RECEIVED

THE ARABIAN NIGHTS. *Edited by Padriac Colum. The Macmillan Co., New York. Price, $1.75.*

HISTORY AND ART IN THE QUATTROCENTO. *By Edward Armstrong. The Oxford University Press, New York. Price, $0.50.*

CHRIST IN ART. *By Mrs. Henry Jenner. E. P. Dutton Co., New York. Price, $2.*

JUNGE KUNST. VOLUMES 33–40. COUBINE, ROHLFS CHAGALL, GAUGIN, SCHRIMPF, DE SMET, SCHMID, ARCHIPENKO. *By various authors. Klinkhardt & Biermann, Leipzig.*

THE EDITOR'S FOREGAST

PROBABLY the most thought provoking article that INTERNATIONAL STUDIO has ever printed will appear in the April number, from the pen of the English sculptress and knight errant in art, Clare Sheridan. What American art lover (whether he finally solved the problem or not) but has been puzzled to know how to regard not only modernism but the flood of paintings bearing the Slavic influence which has inundated this country during the last few years. Clare Sheridan, who went to Moscow in the middle of the red terror, has done some very clear and analytical thinking on the subject, the result of which she embodies in an article. "The Old World is dead," she begins, "and two new nations are rising dominatingly on the horizon—in the west the United States, in the east, Russia. The modern art which is flooding the world today comes mostly from Russia, and pauses in Paris on its way towards the west. The modern European artists whose exhibitions have been so many and roused so much interest in America, are artists whose work shows the seeking and the groping after new forms; they are a product of a new world, of the new eastern world, of a world that is searching in every form; and the artists are searching, too. Who knows if in the new western world they may not find themselves?" Then she essays an analysis that will interest every STUDIO reader.

SAVED by a Madonna! A modern miracle, but one bereft of any supernatural element. An artist hopelessly floundering in the slough of the obvious, following themes for theme's sake, then while loitering one day in Perugia to be struck speechless by the composition of an old master's Madonna—to be seized with wonder at the way a piece of drapery made a picture divine. F. Newlin Price tells the incident in his article on Eugene Savage in the April number, and describes the turning point in the life of this now famous Chicagoan, whose decorative pictures are among the most beautiful art that is being produced in America today. What a fine thing it would be if a few thousand of our artists who likewise flounder in the slough of the obvious could loiter in a Perugia and find such a voiceless teacher! Mr. Price does not say this, but he might have. What he does say is as characteristic in its way as the writing of Gertrude Stein. There is flavor to his monograph on Savage. And there is a perfect color reproduction of one of Savage's paintings.

THE discovery of a hitherto unknown set of drawings by William Blake, after being hidden from the world for over sixty years in the library of the Duke of Hamilton, is a noteworthy event in the art world. In the March number of INTERNATIONAL STUDIO there will be reproduced eight of these drawings with an account of their history and happy recovery written by Guy C. Eglington, the high quality of the reproductions being matched by the writer's critical analysis of the works themselves and of Blake's viewpoint toward Thomas Gray, the English poet whose *Elegy in a Country Churchyard* is among the poems Blake illustrated, using the edition printed in 1790. Blake's art is nowhere more brilliantly represented than in this series of "lost drawings," for they show him not alone in the grandiose vein of some of his Biblical themes but also as a humorist of rare quality and an illustrator of English domestic scenes. The editor of INTERNATIONAL STUDIO feels that he shares with his readers a rare privilege in being able to reproduce some of these drawings whose history is one of the strangest romances of art.

WHEN Catherine de Medici desired a library of finely bound books she seized that of Marshal Strozzi and kept it for her own use, and when Diane de Poitiers wished to form a fine collection she persuaded Henri II to order every publisher to send a copy of every book printed, done on vellum and sumptuously bound, to the libraries of Blois and Fontainebleau. Such high-handed days are over, writes Temple Scott in his article, "Jeweled Bookbindings," for next month, and present-day collectors must have recourse to great wealth to gratify a taste for beautifully bound books. The revival of the art Mr. Scott attributes directly to wealthy American collectors whose patronage made a market for such magnificent books as those which the two English artists Sangorski and Riviere have produced in recent years. Some of their books were sent to Leipzig in 1914 for exhibition and were not recovered until after the war, when they were purchased by the late Mrs. Phoebe A. D. Boyle of Brooklyn. It is this collection Mr. Scott writes of particularly and his article is illustrated with many examples of her rare and costly books.

INCIDENTAL to a consideration of the paintings of Max Kuehne, whose fame is based mainly on his interpretations of Spanish landscape, A. E. Gallatin, in an article in the March number, discusses the case of the cosmopolite in art, the painter who finds inspiration for his brush outside his own country. After alluding to those masters who have expressed their native land in a way no foreigner could have done, he discusses such examples as Whistler, who found himself in Paris, of Gauguin, whose art culminated in Tahiti, and Winslow Homer, who achieved such power in the West Indies. All of this is preliminary, of course, to Max Kuehne, who is a voluntary exile abroad most of the time and who is not only happy to be an exile but benefits extremely by it.

CHARLES O. WOODBURY, examples of whose work have appeared before in INTERNATIONAL STUDIO, has contributed a feature of unusual interest to the April issue. He has recently returned from Europe, bringing with him a series of lithographs which is remarkable for the excellence of technique, the variety and charm of subject matter and the beauty of composition. Four of this series, a group illustrative of the picturesque quality of old European streets, will be reproduced in facsimile. Also in facsimile a photograph by Richard Southall Grant of Independence Hall in Philadelphia will be reproduced. Mr. Grant is one of the foremost photographers of architecture in America, and this page in the April number will be one that readers of the magazine will prize highly.

"THE BRIDEGROOM," reproduced on the cover of this issue, is one of series of costume designs of Paul Eschelitscheff for a ballet produced in Berlin.

Peyton Boswell

CARTIER *and the Mode*



THIS FOB-WATCH, BLACK CORD AND DIAMONDS, GIVES THE FINISHING TOUCH TO THE TAILORED COSTUME, FOR THESE JEWELED FOBS ARE WORN HANGING FROM EITHER THE BREAST POCKET OF THE COAT OR THE LOWER WAISTCOAT POCKET



ODD though it may seem, logic is the real arbiter of style. That which is not fitting is eliminated, that which is harmonious takes the field. It is often the part of the jeweler to make this plain, for the jeweler, whose art has greater permanence than those which produce other articles of dress, must look deep into the current of the mode and pick something out of the very heart of it. Cartier has done this in creating fob-watches for women, inspired by the trifles worn by the gallants of the court of Louis Quinze. For women have elected to be emancipated, which they first declared when they obtained the vote, and then adopted the cigarette for their own. Bobbed hair came next, and the tailored suit is now well over the horizon. An exquisite accessory was needed to summarize the mode. For this purpose Cartier designed the fob-watch.



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"Mrs. Jerningham" by John Hoppner

John Hoppner : BRITISH SCHOOL

ALTHOUGH John Hoppner was not born in the purple he was close to it for his mother was one of the German attendants at the British royal palace and he won the favor of George III as a lad while he was a chorister in the royal chapel. Music was his avocation, it appeared, for by the time he was seventeen his inclination toward pictorial art became so marked that he entered the Royal Academy in 1775, taking the academy's highest award seven years later, the gold medal for historical painting, two years after he first exhibited at the public exhibition of the academy. It is to Hoppner's necessity that the world is his debtor for such exquisite portraits as this of Mrs. Jerningham, afterwards Lady Stafford, for he had to forego his desire to be a landscape painter to take up the more rewardful field of portraiture. His very great social power and knowledge and graces of a man of the world, inheritances from his youthful associations with the royal court, had much to do with his success as a fashionable portrait painter although it was not from such qualities, external to painting in itself, that this portrait owes its intense yet vaporous tonalities and denies the charge brought against his school that it was less concerned with truth than grace. While Mrs. Jerningham was sitting for this portrait, in June, 1800, her husband wrote to his sister giving her that piece of news, adding: "It is very difficult to make a good picture of so handsome a Person. There is certainly at present no Woman in town as handsome as she is, Miss Jennings, the celebrated Beauty, not excepted."

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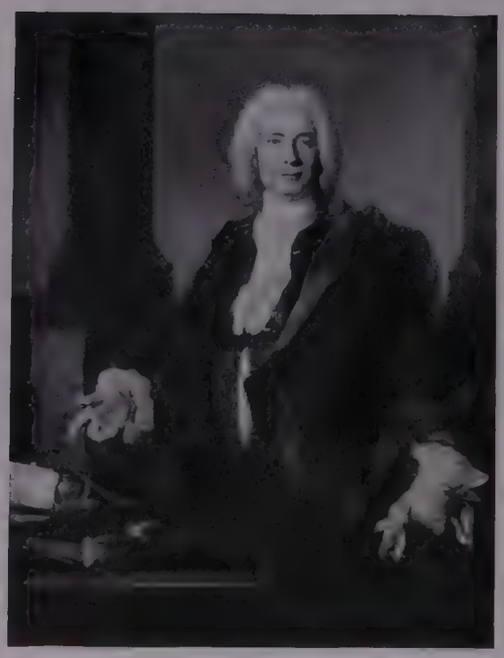
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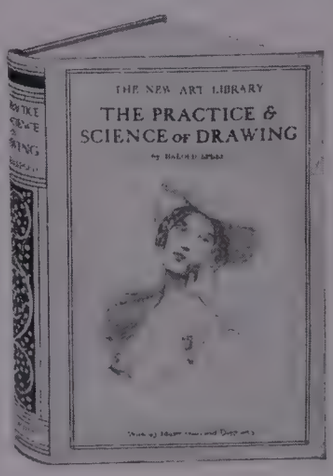
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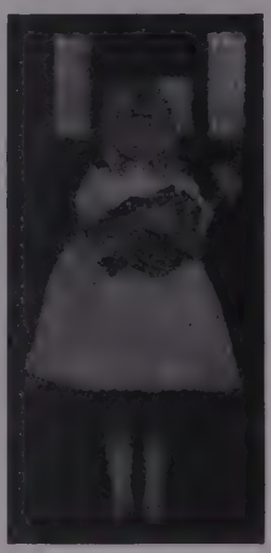
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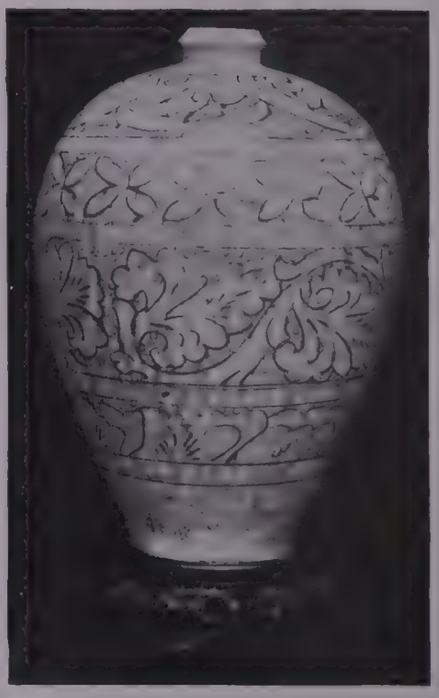
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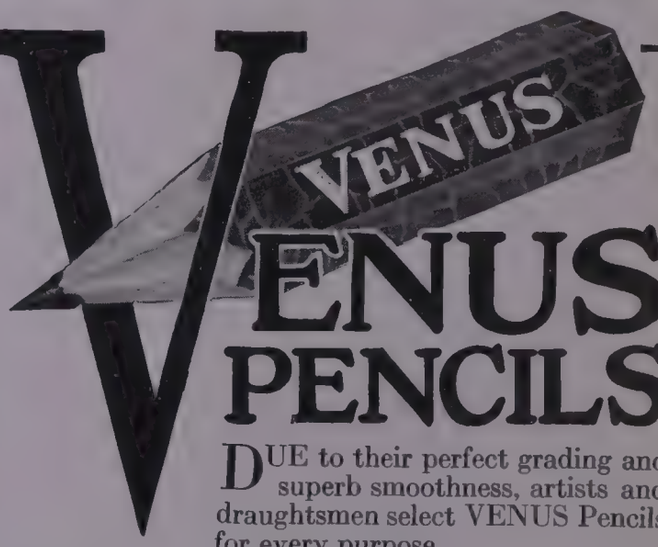
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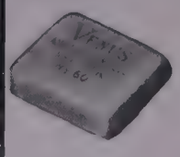
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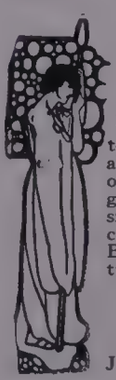
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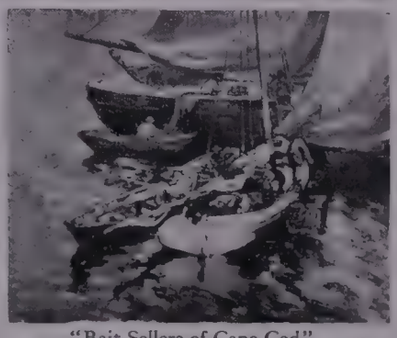
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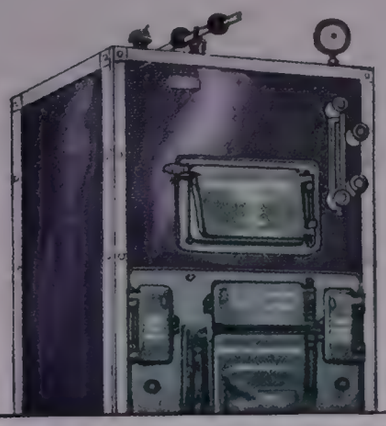
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